

PREPARE THE WINDING PATH

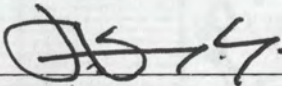
EXAMINING THE REUSE POTENTIAL OF ABANDONED INDUSTRIAL INFRASTRUCTURE IN
COMMUNITY HEALTH, TRANSPORTATION, RECREATION, AND TOURISM

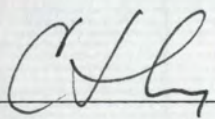
A PROJECT FOR THE NEW YORK CITY / CSX RAILROAD HIGH LINE
IN ASSOCIATION WITH FRIENDS OF THE HIGH LINE
AND THE INTERNATIONAL DESIGN COMPETITION
"DESIGNING THE HIGH LINE"

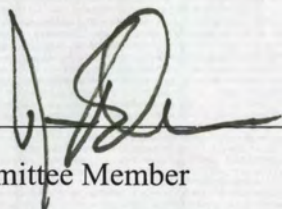
A CREATIVE PROJECT
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE

MASTER OF ARCHITECTURE
BY
LOHREN RAY DEEG

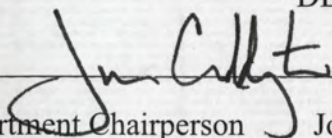
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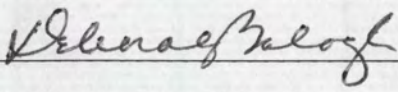
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/PREPARE THE WINDING PATH/

**EXAMINING THE REUSE POTENTIAL OF ABANDONED INDUSTRIAL
INFRASTRUCTURE IN COMMUNITY HEALTH, HOUSING,
TRANSPORTATION, RECREATION AND TOURISM**

A CREATIVE PROJECT

SIX SEMESTER HOURS

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

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MASTER OF ARCHITECTURE

BY

LOHREN RAY DEEG

ADVISOR: DR. JAMES SEGEDY, AICP, ASSOC. AIA

PROFESSOR OF URBAN PLANNING

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JULY 2004

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ABSTRACT

THESIS: 'PREPARE THE WINDING PATH' EXAMINING THE REUSE POTENTIAL OF ABANDONED INDUSTRIAL INFRASTRUCTURE IN COMMUNITY HEALTH, HOUSING, TRANSPORTATION, RECREATION, AND TOURISM
(Creative Project 6 cr.)

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This study examines the reuse potential of industrial land and infrastructure left abandoned or otherwise underutilized. The goal of this study is to open discussion and dialogue into such cases in North American cities that currently are liabilities and offer guidelines and methods for approaching preservation and reuse of such properties in a manner that contributes to community health, safety and welfare while maintaining historical character and significance.

Abandoned or underutilized industrial land and infrastructure often pose significant environmental, safety, and land-use liability issues for municipalities. The application of creative reuse ideas centered on the notion of preserving industrial character, while creating new housing and recreation options for citizens is a major opportunity for communities struggling to cope with the negative aspects of these properties.

The design project portion of this study was performed as part of an 'ideas competition' conducted in 2003 by the 'Friends of The High Line,' a not-for-profit organization dedicated to preserving a 1.5 mile stretch of abandoned, elevated rail bed in the Chelsea neighborhood of Manhattan Borough, New York City.

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CHAPTER 1: Introduction

1.1 Statement of problem

This study examines the reuse potential of industrial land and infrastructure left abandoned or otherwise underutilized; these places currently remain as environmental, economic, and aesthetic liabilities for the communities they once served, and stand as potent reminders of a global and local economy in transition. The goal of this study is to open discussion and dialogue into such cases in North American cities that are currently liabilities, and offer guidelines and methods for approaching acts of preservation, architectural and aesthetic intervention, and imaginative reuse of such properties in a manner that reinforces community health and recreation, and successfully assists a neighborhood or city in the transition from industrial might to information age creativity, while maintaining historical character and significance. This study will use a 1.5 mile stretch of elevated railway located in western Manhattan, known as the 'High Line' as its primary example for design exploration.

1.2 Right beneath our feet

The significance of such a study opens to discussion a major liability to many North American cities. Abandoned or underutilized industrial lands and infrastructure often pose significant environmental, safety, and land-use liability issues for communities and municipalities. The application of creative reuse ideas centered on the notion of both preserving industrial character, while creating new recreation, housing, and healthy lifestyle options for citizens is a major opportunity for many communities struggling to

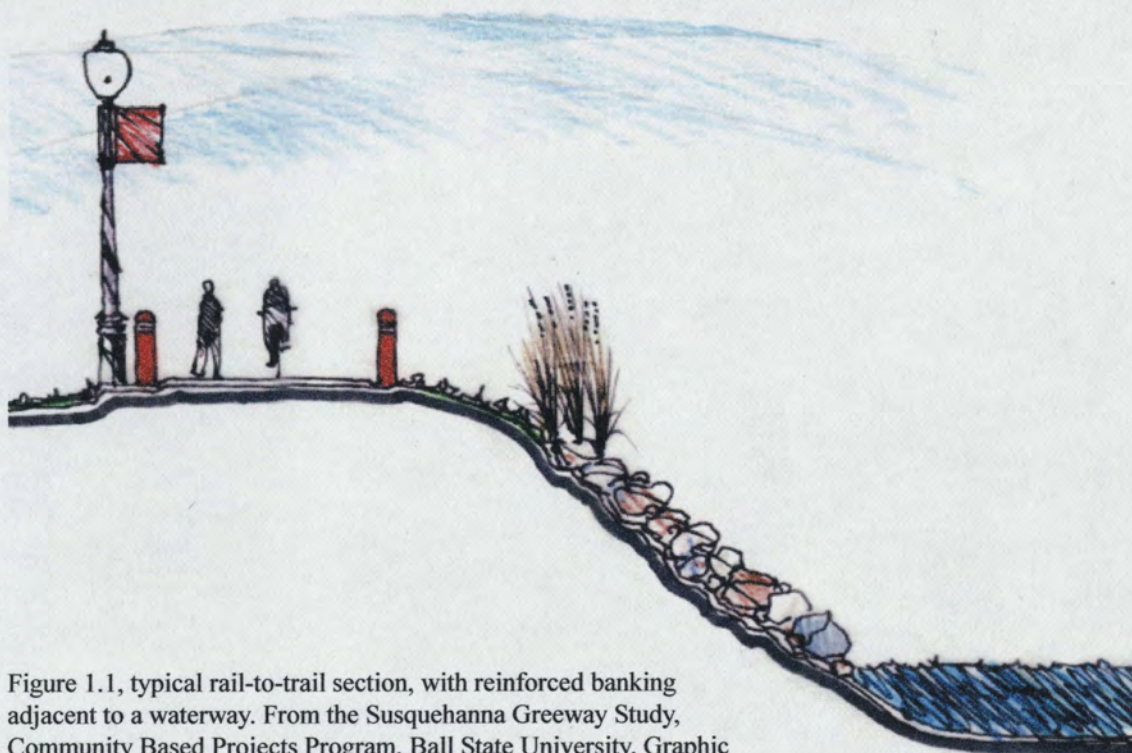


Figure 1.1, typical rail-to-trail section, with reinforced banking adjacent to a waterway. From the Susquehanna Greenway Study, Community Based Projects Program, Ball State University. Graphic by Author.



Figure 1.2, typical urban park / trail uses, vehicles, and amenities. Graphics by Author.

cope with the negative aspects of these properties. The practice of 'rail-banking'¹ and 'rails-to-trails'² concepts (fig 1.1) that have been put into practice across North America are one example of the reuse of rail road right-of-ways into recreational corridors, which have opened new awareness into health and economic development for cities and communities, and property owners adjacent to them. This new awareness and acceptance of public health and recreational uses points to an opportunity to rediscover and reuse the remnants of the industrial economy as a symbolic and real gesture to transition willing individuals from the cycle of 'fast, cheap and easy' to a balanced, healthy lifestyle, and achieve vibrant, culturally rich destinations in former industrial neighborhoods and districts. The opportunity for the environmental design professions to respond to these issues is becoming more apparent with the design of new subdivisions, communities, and integrated transportation systems. However, the author proposes that many communities may already possess significant resources and opportunities for health, recreation, and culture already within their boundaries, in the potential conversion and reclamation of industrial land, infrastructure, and easements for recreational and cultural uses.

1.3 Reduce and reuse

This project is a study within the pattern of "thinking local, acting global"³ way of understanding of reusing remnants of an industrial economy that prioritized the convenience and ease of machines and resources toward an economy of ideas, of interpersonal communication and relationships, of technology and lifestyle, of amenities as a building block of the 'information age' economic development, and of restoring values of exercise, nature and the outdoors in even the most urban of North American contexts. This study centers on the conversion of a 1.5 mile stretch of elevated CSX company railroad viaduct in New York City, known as "The High Line" by its supporters. An organization by the name of "Friends of The High Line"⁴ (heretofore referred to as

the acronym FoTHL) has undertaken a campaign to preserve and convert this underutilized remnant of the industrial past and consider its potential in the context and location that it dwells, considering the tremendous land use and socio-economic shifts that have occurred in the western Manhattan neighborhoods popularly known as Chelsea and the Meatpacking District.

1.4 A neighborhood in transition

The relevance of this study centers around the shift from industrial manufacturing to creative industries, an economic change that is occurring in much of the urban centers of the west, from the traditional 'rust belt' of the Midwestern United States to the former industrial centers of Western and Eastern Europe. In New York City, the neighborhoods known as Chelsea and the Meatpacking District near the southern High Line terminus have humble industrial roots, with typologies ranging from tenement row houses to mid-rise vertical factories and storage surrounding the remnants of a functioning port to the 30th Street / west side rail yards of the Metropolitan Transit Authority⁵ (MTA) (figs 1.3, 1.5, 1.9). New influences such as the Chelsea Piers Recreation Complex, as well as master planning for the 2012 Olympics at the rail yards site, spell an uncertain future for such outdated industrial infrastructure as the High Line. Given the lucrative real-estate market in Manhattan, the previous leadership of Mayor Rudolph Giuliani saw fit the destruction of the High Line to make room for new residential and commercial development. However, given the logistics of land acquisition, demolition, and removal, the current administration led by Michael Bloomberg instead supports the prospects of the High Line's current reuse effort,⁶ as part of a federal 'rail banking' program, which preserves rail right of ways typically as recreational trails, but in such a state that can quickly be restored to railway use if necessary. A good portion of 'rails to trails' projects in the United States are in fact implemented under these guidelines.

Old Tracks, New Use

The Bloomberg administration is backing plans to turn a rusting, abandoned elevated rail line on the far West Side of Manhattan into a promenade, rather than tearing it down, as has been proposed. The 1.45-mile railroad, known as the High Line, served industries along the lower Hudson River waterfront from the 1930's until 1980, giving them a direct rail link to the rest of the nation.

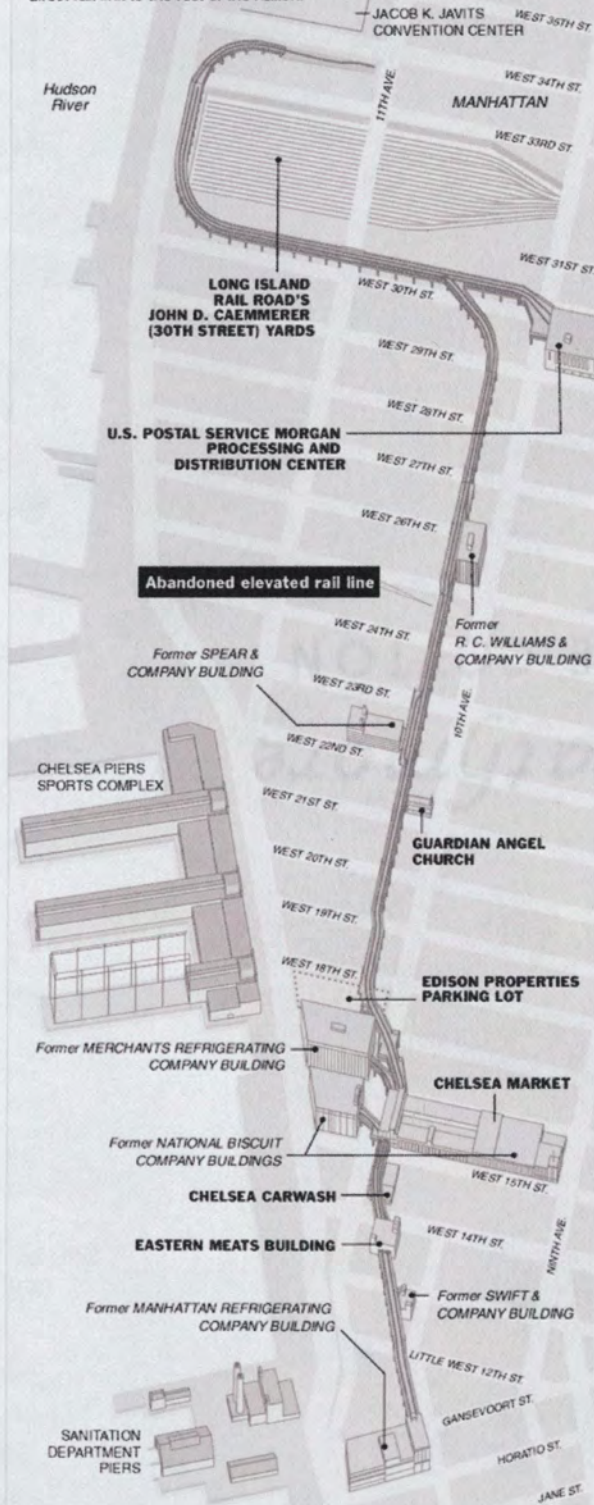


Figure 1.3, Context Map. Source: The New York Times. www.nytimes.com

Figure 1.4, Context Map. Source: The Los Angeles Times. www.latimes.com

A long walk waiting

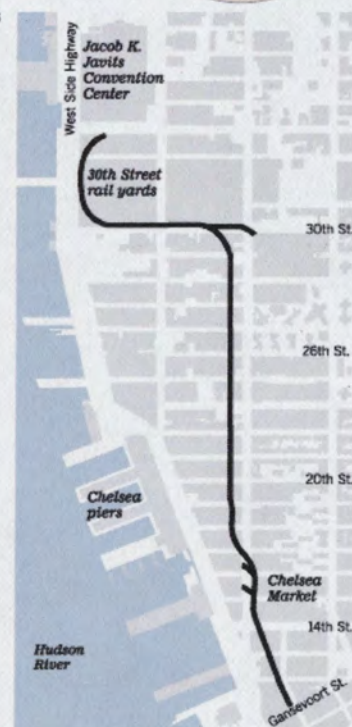
The High Line elevated rail structure, a rusting eyesore on New York's Lower West Side, may become a new park similar to Paris' Promenade Plantée — giving the city an uninterrupted 22-block walkway and open space.



High Line path

High Line highlights

Completed: 1934
 Last used as railroad: 1980
 Construction: Steel and reinforced concrete
 Length: 1.45 miles
 Height: 0-29 feet
 Width: 30-88 feet
 Buildings traveled through: 2
 Buildings traveled over: 13
 City blocks crossed: 22
 Publicly owned lots crossed: 2
 Privately owned lots crossed: 31
 Street crossings: 25
 Load capacity: Four loaded freight trains
 Owner: Conrail/CSX Corp.



Source: Friends of the High Line

Los Angeles Times

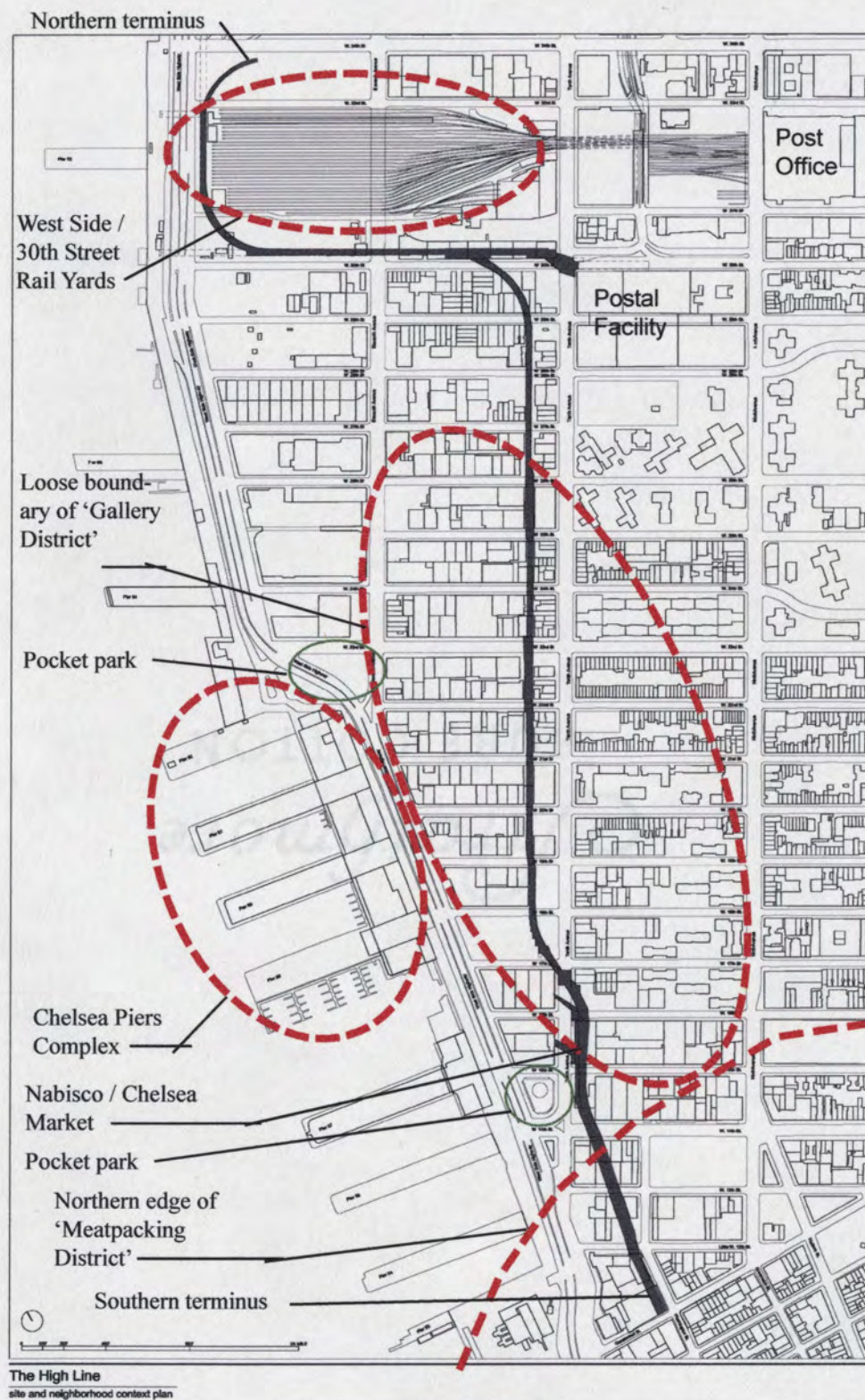


Figure 1.5, base map by Proun Space Studio for Friends of the High Line, notes added by Author. Source: Friends of the High Line. www.thehighline.org/competition

1.5 Preferred use?

A strongly debated question over a westward extension of the MTA's #7 subway line (fig 1.6) surrounds the proposal; indeed, restored train service had been suggested and investigated for the High Line.⁷ Currently, the #7 ends at 42nd Street and 8th Avenue, several blocks to the north and west. Service to other North-South lines is only available at 23rd and 33rd along 8th Avenue. The High Line context area runs parallel and west of 10th Avenue. If plans to develop a stadium above the 30th Street rail yards are implemented (figs 1.10 - 1.13), mass transportation needs will inevitably surface, either through extension of the #7 west, or by shuttles from the proposed 'New Penn Station' (figs 1.7, 1.8) at the Farley Post Office Building, originally designed by McKim, Mead and White and to be altered by Skidmore, Owings, and Merrill. The preferred use for the High Line as a pedestrian corridor may have sufficient support as well, given the large amount of pedestrian traffic forecasted for the 2012 Olympics and subsequent athletic and convention events held there. A controlled environment such as the High Line, if designed and implemented well, will be a tremendous asset to such efforts, as well as subsequent every day uses.

1.6 How far to go?

These forecasted every day uses, as described by the competition guidelines, may address the already frequent walking habits of New Yorkers. Wendell Cox, a noted demographer, transportation consultant and critic of 'Smart Growth' principles and advocacy, addresses public health in these terms: "If we all walked like New Yorkers, we'd all weigh a little bit less. But we're not going to weigh like New Yorkers until we all live like New Yorkers."⁸ In these terms, a new use for the High Line as a walking path probably plays well into existing lifestyles. However, if this site located in a suburban context, it would likely be an uphill battle as some 'rails to trails' projects are. Certainly,



Figure 1.6 (top), MTA subway map, as of July, 2004. Proposed extension of #7 line shall provide service to a proposed expansion of the Javits Center and NYSCC Stadium. Source: MTA www.mta.nyc.ny.gov

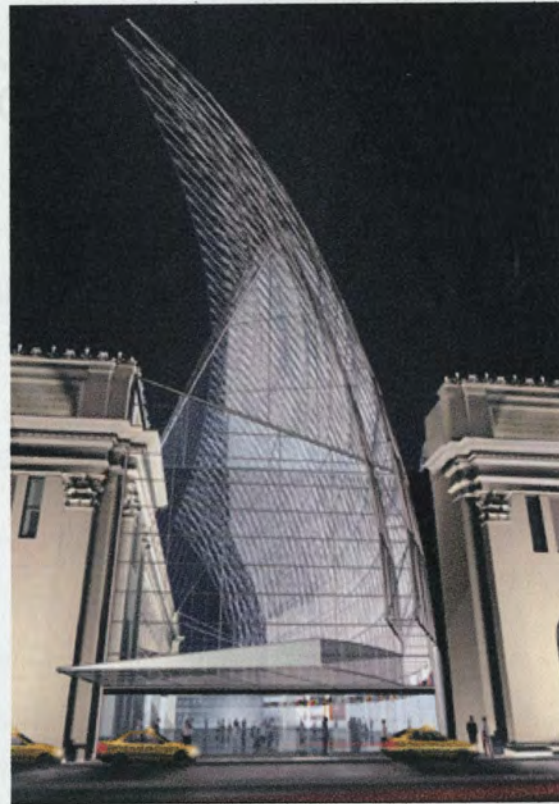


Figure 1.7 (above) and Figure 1.8 (right): Digital renderings of proposed new Pennsylvania Station at the Farley Post Office Building. Rendering by Jon Seagull / Pixel by Pixel for Skidmore Owings and Merrill, LLP. Source: Jon Seagull. www.jonseagull.com

the feasibility of this line as a walking path is seen as a quiet, slow alternative to other transportation uses. Public opinion in these matters leaned strongly towards a single use walking path, rejecting vehicles and bicycles (see Appendix B). While 'divorcing' the pedestrian from the street grid is rarely successful or even necessary, except in harsh climates, The sheer mass of the High Line provides an opportunity for a unique and special asset and experience rarely seen, namely, the lack of interaction with automobiles, which, in New York City, is a rare and perhaps welcome experience. The noise, pollution, and at times confrontational relationship between automobile drivers and pedestrians are an every day occurrence in the density of such a city. The design possibilities, beyond the mere typology of a 'walkway' then constitute the real design challenges. Can cultural attractions, institutions, small businesses, residences, or other uses be integrated in and with this infrastructure? Can or should a new typology result from the framework that exists? What kind of design values, opportunities, and criteria should be explored? These questions are explored in the context of the 'design project' that constitutes this basis for this study. Analysis, case studies, and post-design analysis will also accompany the 'design project.'

1.7 The Ideas Competition

The 'design project' portion of this study was performed as part of an international 'ideas competition' sponsored by the Friends of The High Line from March to June, 2003. A prestigious jury made up of design and planning professionals, members of the arts community, and city officials chose a selection of winners from a field of seven hundred twenty entries in early July 2003. A selection of approximately one hundred of these proposals, including the author's, was exhibited at Grand Central Terminal, New York City, in late July, 2003 (figs 1.14 - 1.18). The range of proposals in intended to serve as a catalyst for ideas pertaining to the reuse of the High Line as a civic amenity. The intent of

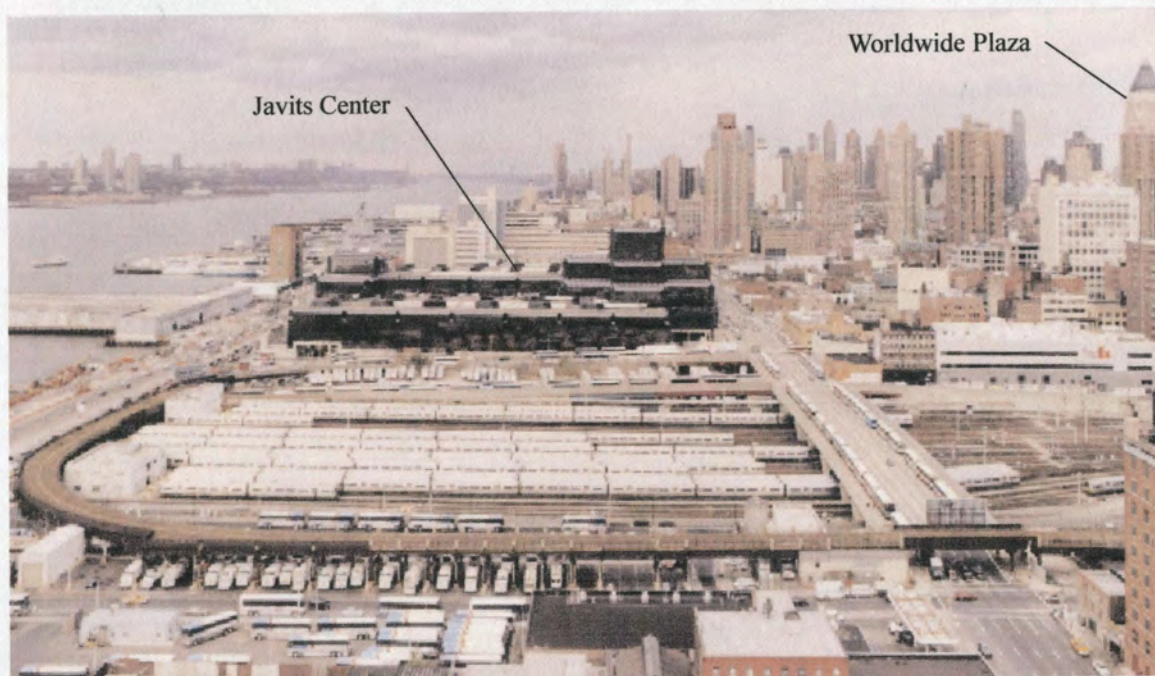


Figure 1.9, view of West Side Rail Yards, between 30th and 33rd Streets. Javits Center (in black) is directly north. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL www.thehighline.org



Figure 1.10, proposed rendering from 11th Avenue of New York State Convention Center (NYSCC) stadium and plaza. High Line deposits on to street at oval mark. Digital rendering by Kohn Petersen Fox (KPF). Source: New York Jets www.nyjets.com



Figure 1.11, rendering of New York State Convention Center (NYSCC) stadium and plaza during 2012 Olympics. Digital rendering by Kohn Petersen Fox (KPF) for 2004 press release. Source: New York Newsday www.nynewsday.com



Figure 1.12, model of proposed NYSCC stadium and plaza. Model by Kohn Petersen Fox (KPF). Source: New York Newsday www.nynewsday.com



Figure 1.13, rendering of New York State Convention Center (NYSCC) stadium and plaza shown with 2012 Olympics configuration, including "Olympic Flame." Digital rendering by Kohn Petersen Fox (KPF) for 2004 press release. Source: New York Newsday www.nynewsday.com

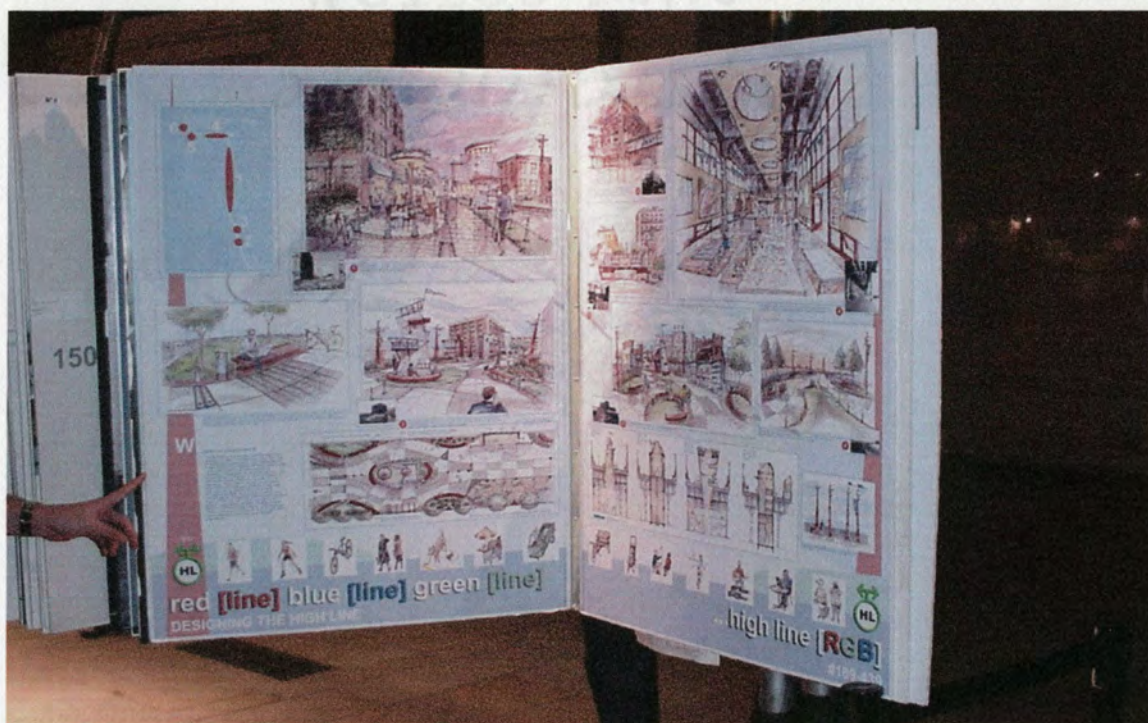
this study is to explore the possible roles of industrial infrastructure and land as amenities promoting community culture, health, recreation, and tourism. This study will include a range of case studies drawn from multiple sources intended to raise interest, support and awareness for new efforts such as those put forth by the Friends of The High Line.

1.8 Unlike any other

The distinctive environment that the High Line provides to West Manhattan and New York City provides an opportunity and a responsibility to create distinctive architectural interventions. In the spirit of the eclectic and often whimsical aesthetics that graced the early railroad era, this design solution proposes a series of 'follies,' or interventions with limited functionality but of necessary utility. These 'follies' constructed of steel frames penetrating portions of the High Line deck, bring opportunities for vertical circulation systems, 'stack' ventilation, mechanical systems, and natural light to traverse the distance and structural depth of the High Line. The follies take on a playful, imaginative, or mythic character recalling carnival parade floats, ventilation stacks, or even fashionable runway models. The imaginative or dream-like sequence of architectural events is intended to enhance and supplement the differences of experiences that accompany the separation from the street. Buildings look different, people look different, and Hudson River vistas are enhanced with views and breezes. Indeed, as the author can attest, if successfully converted, the experience and collection of vistas available on and along the line will be unlike any other in New York. Given the spectrum of scales, events, and experiences already in the metropolitan area, this is a landmark statement. The competition as observed generated no less of a variety or spectrum of ideas. An internet web site that displayed all seven hundred twenty entries at the time of this writing made this wide variety accessible to the public.⁹



(Clockwise, from upper left) Figures 1.14, 1.15, 1.16, exhibit installation at Grand Central Terminal by LOTeK Architects for Friends of the High Line. Source: Tony Pegg, July 2003. Used with permission.



(Top) Figure 1.17, exhibit installation at Grand Central Terminal by LOTeK Architects for Friends of the High Line. (Bottom) Figure 1.18, Author's submission boards. Source: Tony Pegg, July 2003. Used with permission.

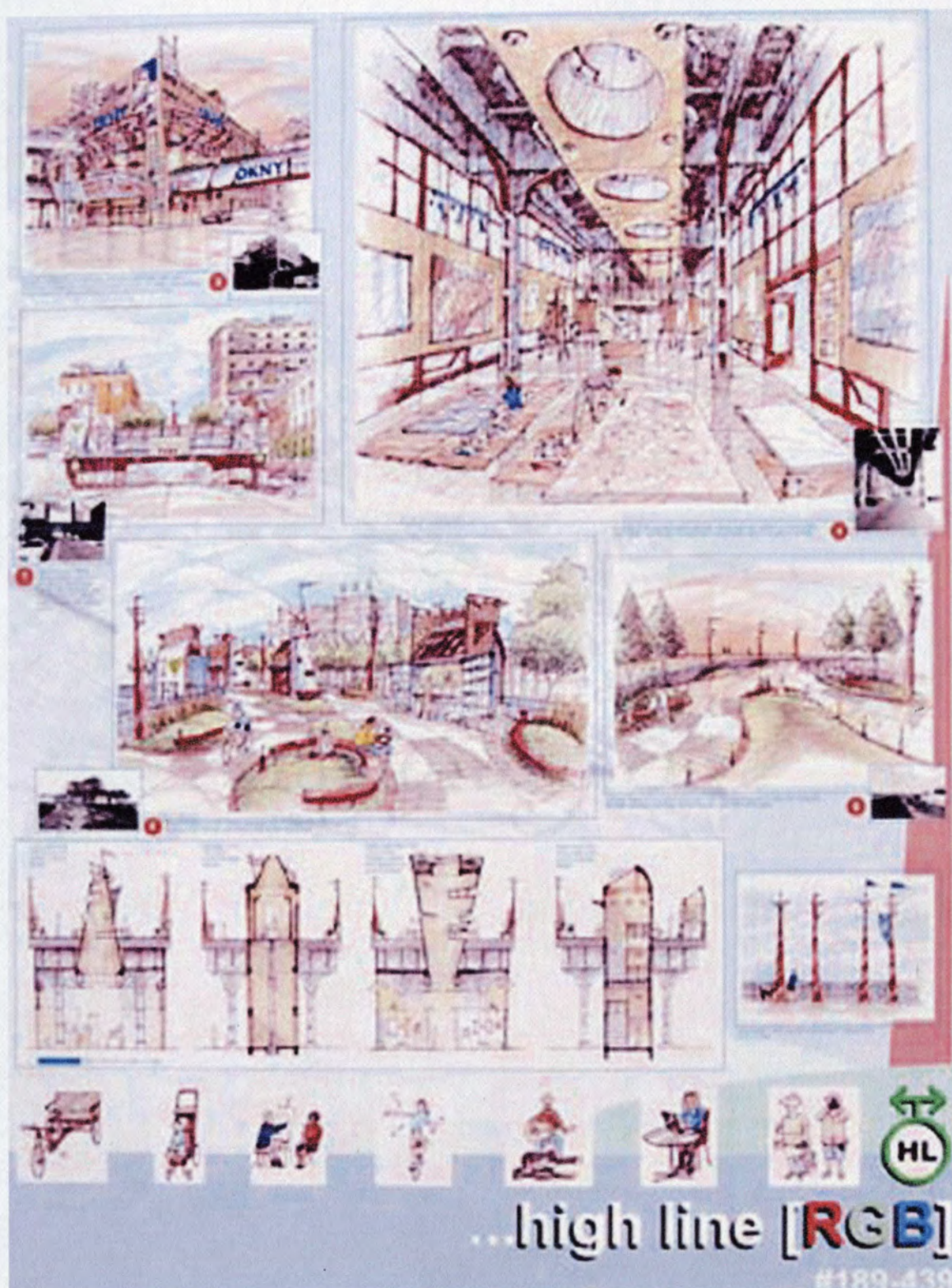


Figure 1.20, Author's original competition submission board, June 2003, two of two (2 of 2), twenty four by thirty six inches (24" x 36"). As exhibited at Grand Central Terminal, New York City and FoTHL website. Board by Author.



Figure 1.21, proposed conceptual uses perspective by Proun Space Studio for Friends of the High Line. Source: ArchNewsNow, www.archnewsnow.com



Figure 1.22, photo Collage by Ken Smith, ASLA for Friends of the High Line. Source: ArchNewsNow, www.archnewsnow.com

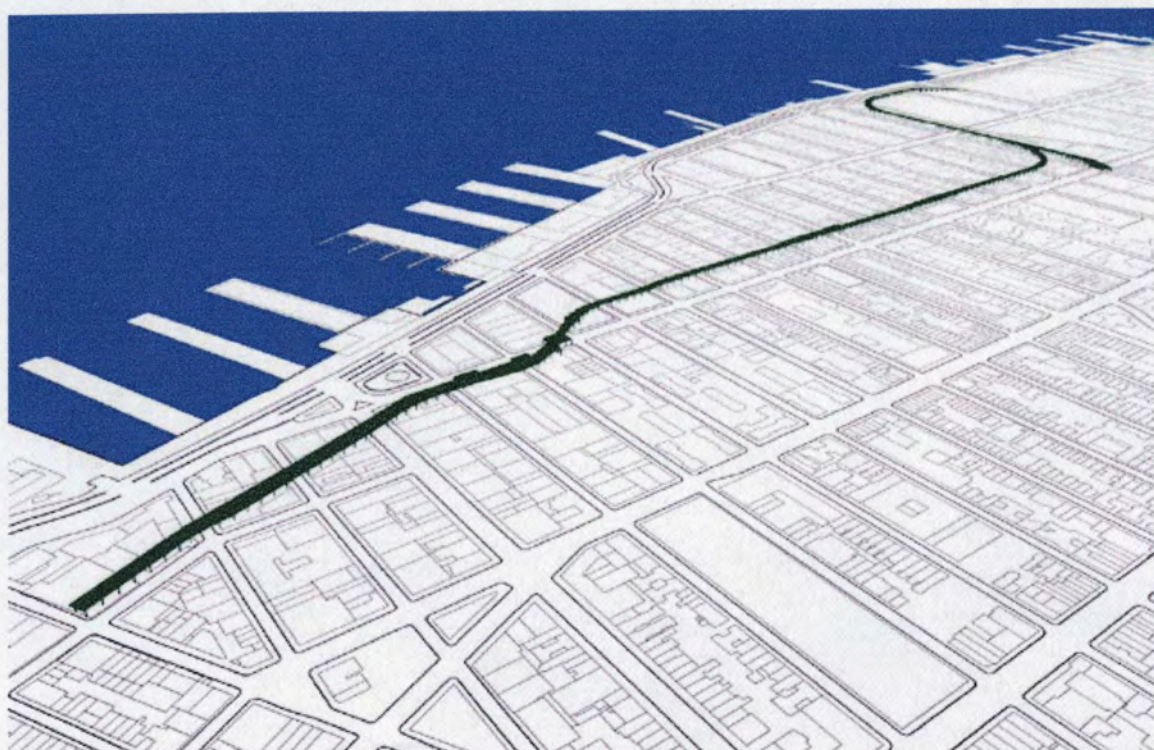


Figure 1.23, aerial diagram by Proun Space Studio. Source: ArchNewsNow, www.archnewsnow.com

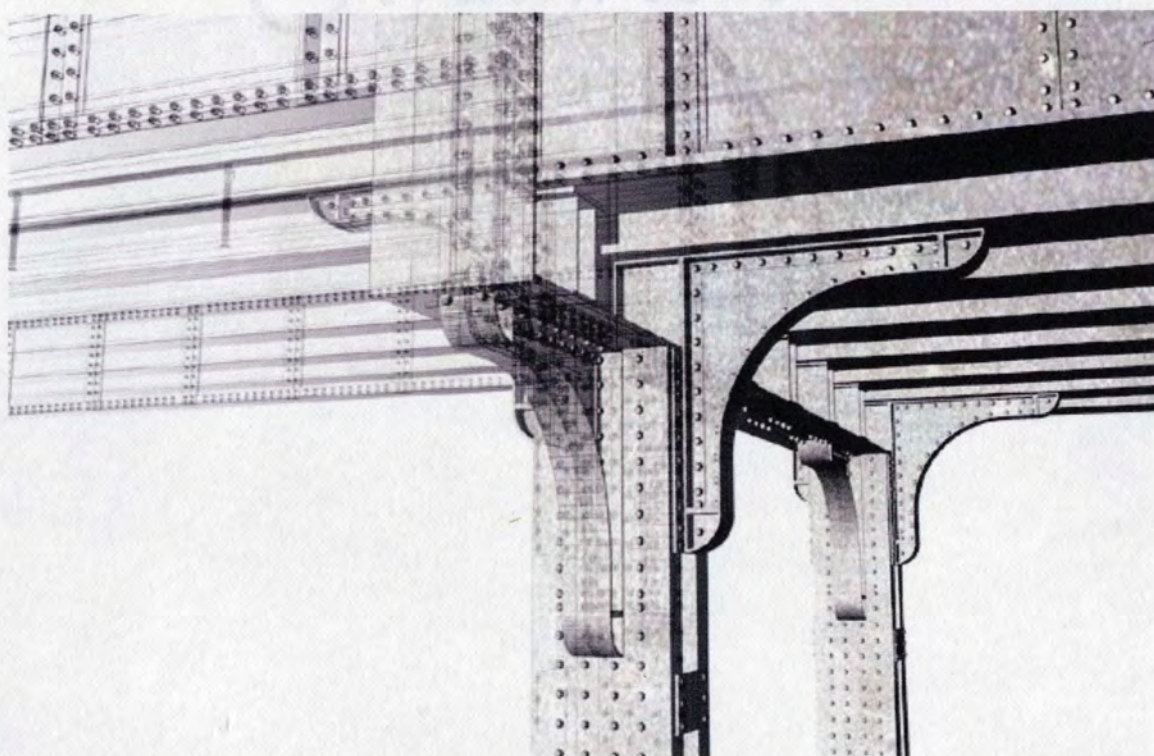


Figure 1.24, High Line structural diagram and character by Proun Space Studio. Source: ArchNewsNow, www.archnewsnow.com



Figure 1.25, photo by John Rust for Friends of the High Line. Approximately 23rd Street looking south. Source: ArchNewsNow, www.archnewsnow.com



Figure 1.26, Hudson river skyline, west side rail yard (circled in red), Empire State Building at center. Source: Metropolitan Transit Authority (MTA) www.mta.nyc.ny.us



Figure 1.27, 30th Street looking east. Empire State Building at middle left. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL www.thehighline.org



(l-r) Figures 1.28, 1.29, area between 19th and 22nd Streets. Photography by John Rust for Friends of the High Line. Source: FoTHL www.thehighline.org

Figure 1.30, area between 19th and 22nd Streets. Photography by John Rust for Friends of the High Line. Source: FoTHL www.thehighline.org



Figure 1.31, view of Nabisco Bldg. / Chelsea Market. Photography by John Rust for Friends of the High Line. Source: FoTHL www.thehighline.org

Figure 1.32, view toward Hudson River and Chelsea Piers, near 14th Street. Photography by John Rust for Friends of the High Line. Source: FoTHL www.thehighline.org





(Clockwise, from top) Figure 1.33, view of Guardian Angel Parish, 21st Street. Figure 1.34, detail of railing. Figure 1.35, detail of flora. Photography by John Rust for Friends of the High Line. Source: FoTHL, www.thehighline.org



Figure 1.36, 30th Street looking south. Self storage building at center. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL, www.thehighline.org



Figure 1.37, 30th Street looking east. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL, www.thehighline.org



Figure 1.38, between 24th and 26th Streets. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL, www.thehighline.org



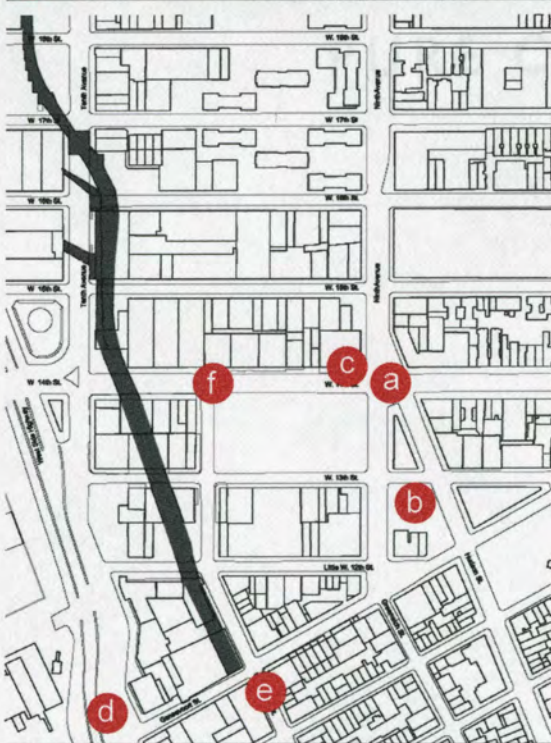
Figure 1.39, between 24th and 26th Streets. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL, www.thehighline.org



Figure 1.40, between 28th and 30th Streets, looking south. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL www.thehighline.org



Figure 1.41, Hudson River at 30th Street. Rail yards are to the right. Photography by Joel Sternfield for Friends of the High Line. Source: FoTHL www.thehighline.org



Southern terminus of High Line

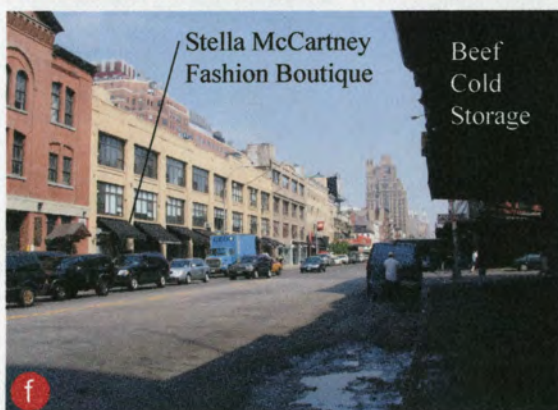


Figure 1.42, A-F. Meatpacking District, New York City. All photos by Author, May 2004.

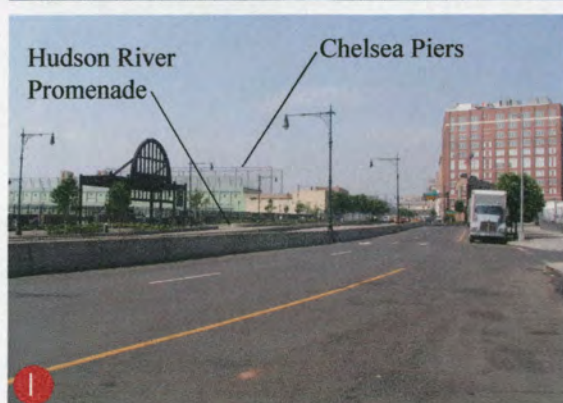
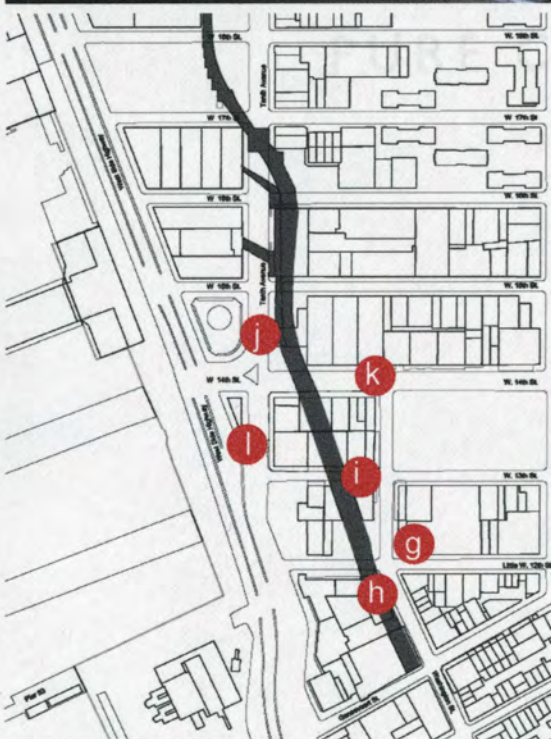
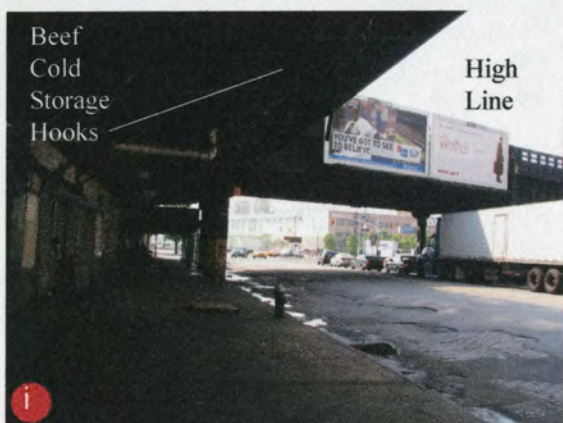
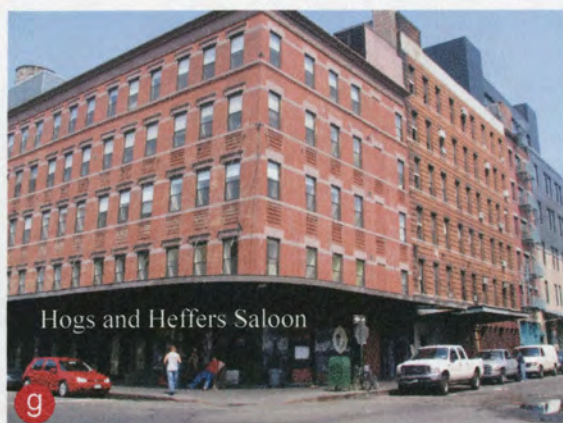


Figure 1.43, G-L. Meatpacking District, New York City. All photos by Author, May 2004.

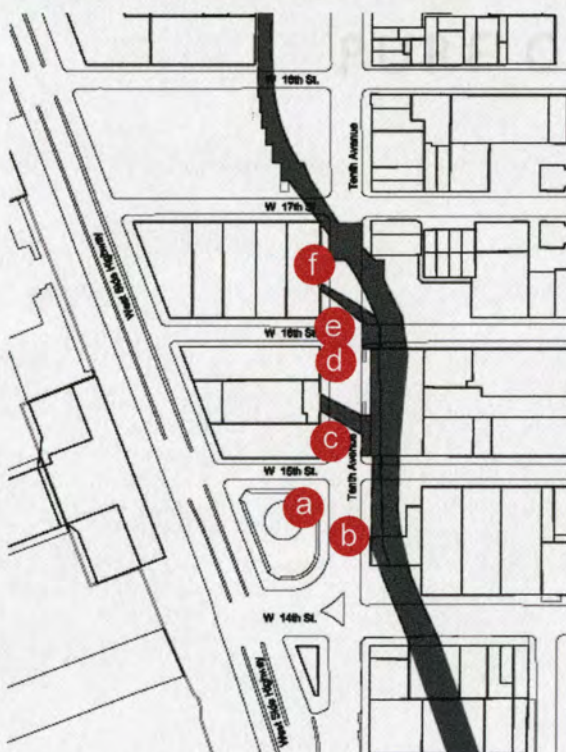


Figure 1.44, A-F. West Chelsea, New York City.
All photos by Author, May 2004.

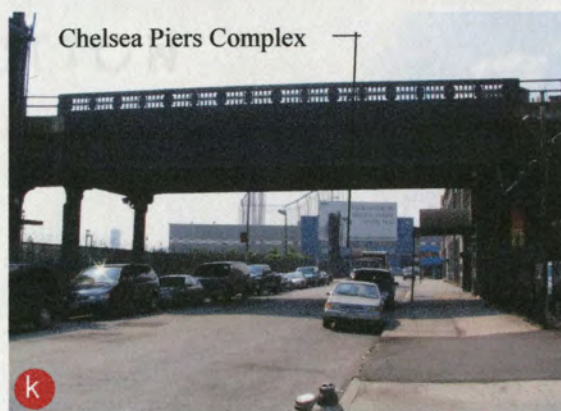


Figure 1.45, G-L. West Chelsea, New York City.
All photos by Author, May 2004.



Figure 1.46, M-Q. West Chelsea, New York City.
All photos by Author, May 2004.



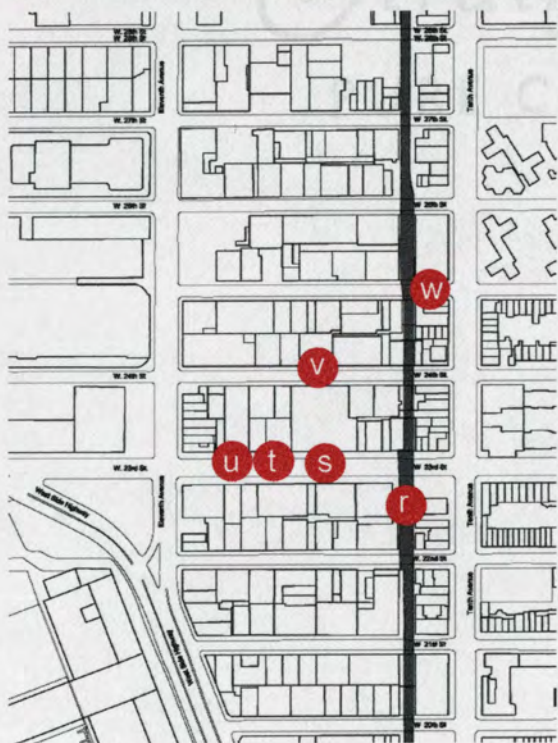


Figure 1.47, R-W. West Chelsea, New York City.
All photos by Author, May 2004.



Feature film shoot



Figure 1.48, X-CC. West Chelsea, New York City.
All photos by Author, May 2004.



CHAPTER 2: Issues and Site Analysis

2.1 Creativity as a commodity or as a resource

Central to the value of regenerating neighborhoods and cities, along with the presence of recreational amenities, is the presence of creative individuals, readily available recreational opportunities, and cultural institutions. These amenities may be as important as transportation access and basic utilities, as these institutions have a magnet effect in attracting creative individuals to locate and relocate. At a smaller scale, it is widely accepted that the presence of artists changes neighborhoods. Cities often plan around this phenomenon. Those familiar with the urban history of New York may observe the gentrification cycles surrounding twentieth century New York artists, and observe that no one neighborhood stays the same with their presence, rather begins with a tight social scene, brings a devoted following and patronage, a measure of media attention, and finally a cultural and style-savvy gentrification in numbers. Ironically, the struggling, less successful artists who pioneered the neighborhood looking for affordable, light filled studio space in industrial buildings are usually priced out of the cycle over time, as infill buildings and factory loft interior fit outs tip the real estate market in favor of higher income tenants. Chelsea's industrial heritage is still apparent thanks to remnants such as the High Line, and the presence of muscular industrial and residential mid-rises, but has changed dramatically over the last thirty years thanks to a relocation of artists. Today, trendy fashion houses and hidden restaurants and clubs are dramatically changing the Meatpacking District from rows of hanging bovine carcasses and the stench of blood to high end restaurants and teeming nightclubs.¹⁰ This confusing cycle feeds on

the creativity and freedom of individuals seeking affordable space; one can question why then this cycle is so self destructive. The central question is this: How can remnants of the past, embodied with an industrial, working-persons' history and heritage, be preserved when creative interests take over?

2.2 An amenity based economic development strategy

While most will probably accept that artists as people are good for a neighborhood, many traits associated with this professional group are often seen as unorthodox. As is often the stereotype, most artists do not work nine to five. Many live and work in their studios. Some do not keep regular residences year round. Some have what may be seen to be 'objectionable' habits or 'questionable' lifestyles. Consequently, a certain level of tolerance is necessary, and has become an economic indicator in the opinion of many voices on the subject. According to demographer Richard Florida, a new "creative class"¹¹ is emerging, no longer individuals living on a traditional model of critical and investment patronage, but generating new business and entrepreneurial ventures with new media. Florida defines this class as a group of individuals whose role is to "engage in work whose function is to create meaningful new forms."¹² This new 'class' of individuals have in fact become patrons of other creative people and creative tolerant cities, provided that economic, social, and the cultural contexts fit the elevated standards of style, taste, and tolerance, and remain concentrated in urban areas that provide places for these exchanges. As Florida argues, "not only do people remain highly concentrated, the economy itself, the high-tech, knowledge-based, and creative content industries that drive so much of economic growth, continues to concentrate in specific places from Austin and Silicon Valley to New York City and Hollywood, just as the automotive industry once concentrated in Detroit."¹³ Florida is making distinct comparisons with the very basics of economic theory, including concentration around

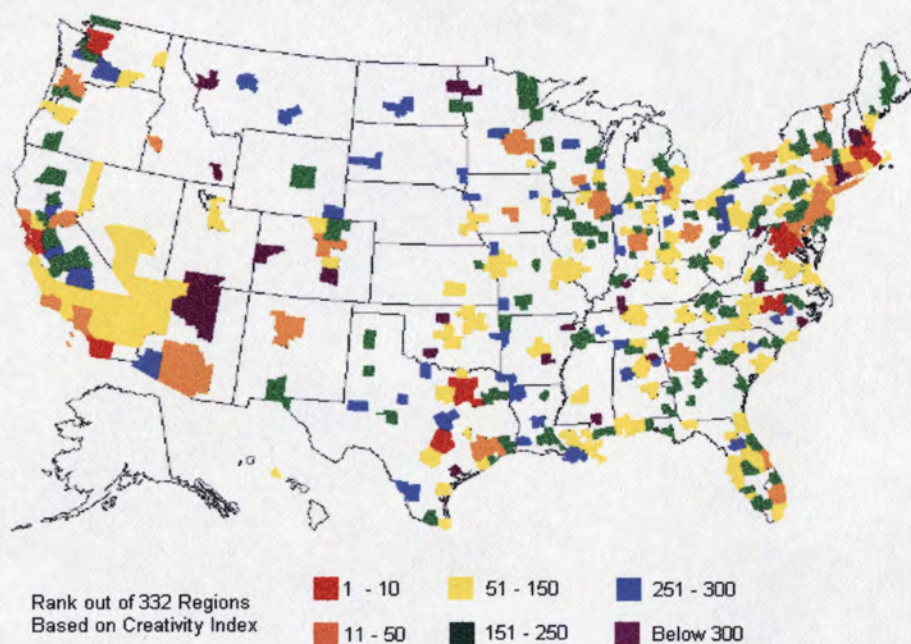


Figure 2.8, 'Creative Index' map. This map represents an overall measure of creative strength and potential, based on a mix of 'Creative Class percentage,' 'High-Tech Index,' 'Innovation Index' and 'Diversity Index.' Source: www.creativeclass.org



Figure 2.9, demographer Richard Florida. This publicity photo embodies the recreational aspects of the 'creative class' that he has defined. Source: www.creativeclass.org

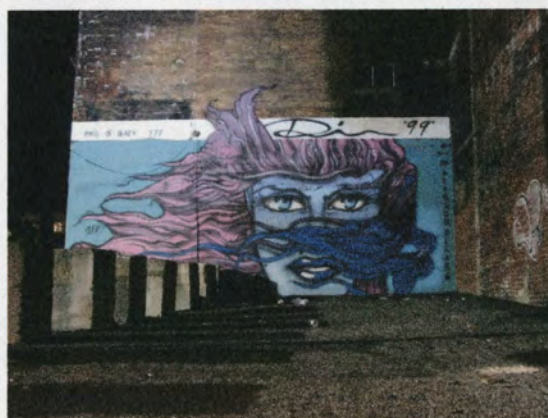


Figure 2.10, demographer Richard Florida. This publicity photo is perhaps intended to embody many of the characteristics of the 'creative class' that he has defined. Source: www.creativeclass.org

resources and ease of exchange, but is arguing that these exchanges still take place in real places, not exclusively over the internet, as is widely held by some.

2.3 Which came first?

This raises a question; however, that resembles the popular 'chicken and egg' paradox. If new creative industries are attracted to a variety of cultural and recreational amenities, what drives the amenities? It appears to be a concentration of creative people as a resource, much like a waterway, railroad, or a natural resource deposit would have served in the past. Florida has proposed and regularly calculates a "Creative Index" (fig. 2.8) as part of his evaluations of a city or region's economic health and vitality. Florida presents his arguments in a new media savvy package, ranging from print media to lecture tours as well as an extensive internet portal, even in the way he presents himself, opting not for the traditional business attire, rather in an active recreational stance, or poised in a very relaxed setting (fig 2.9, 2.10). In doing this, Florida attempts to embody in image many of the attitudes and tendencies that his defined 'creative class' is argued to be passionate about, but is obviously a new way of presenting economic theory. When these attitudes and ramifications are examined in the urban context, a logical order of studios, galleries, restaurants, retail, and real estate ensues in diversity rich or tolerant districts. Chelsea in New York City, Lakeview, in Chicago, Illinois, the "Short North" in Columbus, Ohio, and the Quartier Latin / Centre-Sud in Montreal, Quebec (fig. 2.11-2.16) are examples of neighborhoods in cities that have evolved from mere tolerance to open displays of 'pride,' with visual symbols such as a rainbow flag or banner, adopted by various civil interest and diversity engaged groups. The overall quality and exclusivity of these neighborhoods has also evolved and gentrified over relatively short periods of time, creating demand for unique and historical real estate, furniture and design houses, themed



(Clockwise, from top left) Figure 2.11, 2.12, 2.13, 2.14, 2.15, 2.16. Creative influences on the Montreal urban landscape and open displays of 'pride,' Montreal, Quebec 2001-2002. All photos by Chris DeWolf, formerly of www.urbanphoto.org; www.pbase.com/dewolf

taverns, music theatre, all-hour services, and more exclusive restaurants. Workers and entrepreneurs in emerging industries are attracted to these venues as their interest in recreation and leisure activities have increased in demand, tastes for fashion, design, and cuisine have increased, and perhaps as habits in dating, marriage, and family planning have changed. As tasks in the emerging industries become more computer based and laboratory or studio oriented, more intellectually and creatively demanding, and often extend beyond normal business hours (no secret to the design professions), the phrase "work hard, play hard" is thus applicable to workers in these emerging industries.

Therefore, these workers are attracted to cities and communities with amenities of various scales near to their place of residence, within relatively short distances, or within their neighborhoods, as opposed to the current suburban pattern which focuses on often wide separations of uses. In these instances, the proximity to recreational amenities plays a significant role in the decisions where creative entrepreneurs wish to locate. This points to a concern whether geography itself plays a role in the growth of these new industries. Futurist Joel Kotkin has coined the theory of the "Valhalla Syndrome" describing this phenomenon. He argues that new and emerging industries, because of their internet enabled portability, will only want to locate in regions that already have distinctly recognizable landmark potential in natural, recreational, or cultural amenities. In his book *The New Geography*¹⁴ and in subsequent articles Kotkin argued that developing areas in the Rockies and coastal, warm weather areas would benefit most from these interests because of their recreational visibility and either existing or future access to internet bandwidth, arguing that "if people, companies, or industries can truly live anywhere, or at least choose from a multiplicity of places, the question of where to locate becomes increasingly contingent on the peculiar attributes of any given location."¹⁵ The emergence of these amenity rich destinations as resourceful recreational hubs in the information age economy has left previous industrial centers struggling, for reasons,

Kotkin argues, that "as today's technology allows work to be distributed anywhere, locational choice becomes more elastic."¹⁶ Once sought after by industrial entrepreneurs for their strategically viable locations next to major waterways and railroads, the industrial centers of the Midwest and Northeast now must redirect their economic development efforts to counter these trends.

2.4 Small exceptions

However, tolerance, affordability, and a pioneering interest in history may often supercede "Valhalla" value, i.e., a creative urban entrepreneur is likely to find inspiration in landscapes and urban areas with potential for revitalization, with affordable, historic building stocks and a social network of creative interests, often centered around traditional knowledge centers such as institutes of higher learning, and progressive religious institutions which have the ability to both foster creativity and a strong social network. In the author's location of Muncie, Indiana, this is found to be the case with the proximity of a medium sized state university (Ball State) and three small parochial universities (Taylor, Indiana Wesleyan, Anderson) as well as active independent music, art, and biblical study groups. These groups thrive on affordable, plentiful residential and studio resources and the ability to meet often, not proximity to larger, more exclusive nightlife destinations or natural features. Based on this personal knowledge, the author concludes is that Kotkin and Florida are in fact not talking about the same demographic. Kotkin's "Valhalla" theory may well apply to Fortune 500 companies locating their corporate divisions, but Florida consistently points to new, emerging, and entrepreneurial interests flourishing in cities as part of an artistic or creative community, not a singular corporate interest or culture. Chelsea and the Meatpacking district by no means have Fortune 500 companies located within their neighborhood contexts, but do support tolerant attitudes toward the creative community that exists, and a population that actively

supports and participates in health and recreation, as well as the fashion, culinary, decorative, design, and fine arts. What remains to be seen are whether the affordability will remain for smaller creative ventures, or will have to establish again elsewhere.

2.5 The new front door

New York City spent most of the late 19th into the 20th centuries as a robust port and industrial manufacturing city, like most of the cities in the popularly known “rust belt.” These industrial cities were traditionally oriented around rivers, railroads, or both for resource delivery and manufactured goods exports. Today, this kind of access is still seen as vital, but former attitudes surrounding rivers, industrial sites, and rail right of ways as ‘eyesores’ (if not maintained or used) have the ability to change or be rediscovered as recreational amenities, not transportation resources. Access to the Federal Highway System is still critical, but for creative industries, access to plentiful, mobile, and speedy internet access and human resources is becoming as or more critical. The emergence of a number of internet ‘hot spots’ or wireless internet access points are opening many public places and businesses, such as restaurants and coffee shops as places of exchange for workers in creative industries, including those who are traditionally independent of a central office environment, including writers, regional sales representatives, web designers and technology consultants, among others. The trend that results is an aesthetic combination of work and leisure as a result of this new mobility. Combined with the paralysis of the “Valhalla Syndrome” or the idea that there is always somewhere better, cities will have to be all the more competitive to even interest new, small creative industries into locating and or relocating.

2.6 Clearing the way

One may argue that New York is ahead of this trend, even leading it. If one



Figure 2.16, much of the land under the High Line in Chelsea's gallery district is used for short and long term parking, including sophisticated vertical rack systems. Photo by Author, May 2004.

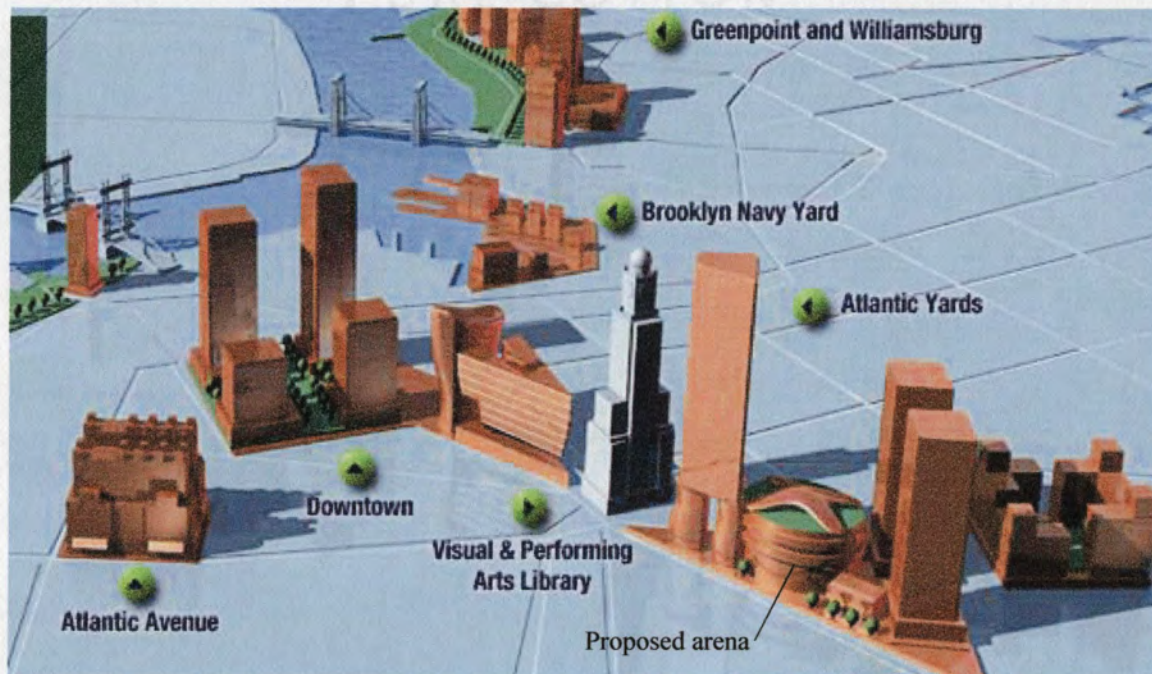


Figure 2.17, proposed new development projects (pictured, in brown) for Brooklyn borough, New York City, 2004. Source: www.newyorkmetro.com



Figure 2.18, site photo montage for proposed new arena and development project by Gehry Partners, LLP (architect / developer) for Atlantic Avenue railyards, Brooklyn borough, New York City, 2004. Source: Forest City Ratner Companies. www.bball.net

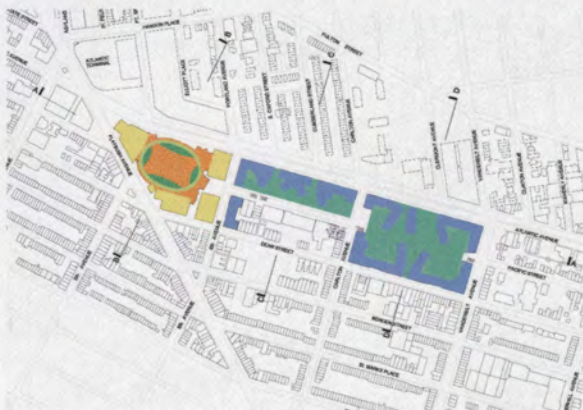


Figure 2.19, site plan by Gehry Partners, LLP (architect / developer) for Atlantic Avenue railyards, Brooklyn borough, New York City, 2004. Source: Forest City Ratner Companies. www.bball.net

Figure 2.20, model view of Flatbush and Atlantic Avenue intersection, Gehry Partners, LLP (architect / developer) for Atlantic Avenue railyards, Brooklyn borough, New York City, 2004. Source: Forest City Ratner Companies. www.bball.net



Figure 2.21, model view of proposed sports and entertainment arena, Gehry Partners, LLP (architect / developer) for Atlantic Avenue railyards, Brooklyn borough, New York City, 2004. Source: Forest City Ratner Companies. www.bball.net



Figure 2.22, proposed development area for 'Olympic Village.' Morphosis Architects. Queens borough, New York City, 2004. Source: www.nynewsday.com



Figure 2.23, digitally rendered aerial view of proposed 'Olympic Village.' Morphosis Architects. Queens borough, New York City, 2004. Source: www.nynewsday.com



Figure 2.24, digitally rendered perspective view of proposed 'Olympic Village,' looking east, by Morphosis Architects. Queens borough, New York City, 2004. Source: www.nynewsday.com



Figure 2.25, digitally rendered perspective view of proposed 'Olympic Village,' looking west to Manhattan. Morphosis Architects. Queens borough, New York City, 2004. Source: www.nynewsday.com

examines the economic and cultural climate of the 1970's and 1980's, one may see an overwhelming trend of neighborhood gentrification during and following the Giuliani mayoral administration of the 1990's. Reductions in violent crime and increased police presence as part of the Giuliani governance are largely credited with supporting this trend, though largely psychological.¹⁷ Neighborhoods that have a strong sense of place, or proximity to natural features or transportation hubs, but were underutilized following a single industrial use or heavily segregated by race are now often targeted by private interests seeking profit in lucrative real estate schemes, and a supportive city administration seeking expansion of the tax base. Giuliani sought destruction of the High Line in the interests of infill development of land currently under the line that is either largely underused or used for parking (fig 2.16). Other locations currently undergoing similar examination include an Atlantic Avenue rail yard in Brooklyn proposed for a new arena and high rise development,¹⁸ designed by Frank O. Gehry (fig 2.17-2.21), the reclaiming of the Brooklyn port¹⁹ (fig 2.17), the gentrification of D.U.M.B.O. (Down Under the Manhattan Bridge Overpass) from artist's lofts to luxury condos²⁰ and the proposed Olympic Village for 2012 in Queens borough,²¹ designed by the California architecture firm Morphosis (fig 2.22-2.25). What should be of great concern to residents is the continuation of signature, history-erasing buildings of a modern, machine age, when the lifeblood of New York is its diversity of ingenuity, resources, and entrepreneurship in a cultural mosaic. While not completely exhausted, heavy industry and manufacturing are no longer the dominant economic growth engines in Manhattan, Brooklyn, or Queens. It is questionable then why polished, machine age architecture of massive scales of line, material, and planar geometries are continuing to be proposed and accepted as 'representative' of the present time. New York has an opportunity with projects such as these to rediscover a true multiplicity of scales, from region, to city, to borough, to neighborhood, to street, to building, and finally, to the human element.



Figure 2.26. Prada Store, SoHo, New York City. Rem Koolhaas / Office for Metropolitan Architecture, Architects. Source: www.latimes.com / Office for Metropolitan Architecture



Figure 2.27, Guggenheim Museum SoHo, New York City. Source: www.guggenheim.org

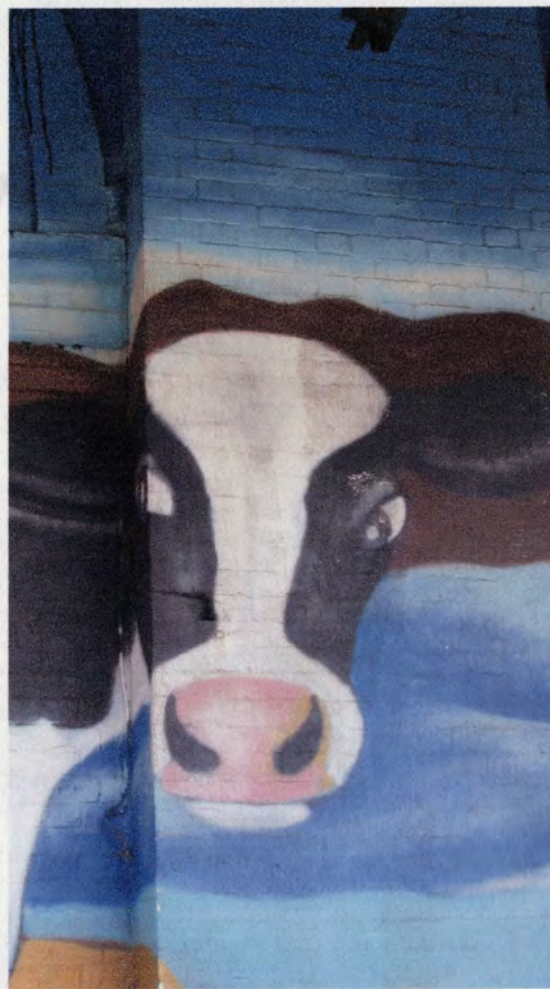


Figure 2.28, mural, Meatpacking District, artist unknown. Photo by author, May 2004.

2.7 Culture shock

Wiping the slate clean and creating an environment for 'brand name' or 'signature' architecture, while a frequent practice of modernist architects and planners, is antithetical to New York's urban landscape and heritage, and would be destructive to its very nature. Fortunately, the High Line is only being forecasted as a linear park; however, with a major stadium in the works for the north terminus, the south terminus in the Meatpacking district boasts anchor appeal for a future cultural institution in the wake of the increased visibility of the neighborhood. It is perhaps predictable that within a generation that major cultural institutions shall choose to locate there, as they have in the SoHo / Ironclad district (South of Houston Street) following active art scenes in the 1960's, and a noted gallery and boutique presence from the 1980's to the present. A new flagship store for Prada fashions (fig 2.26) by Rem Koolhaas and the Guggenheim SoHo (fig 2.27) and continue this trend. Hand painted cows on the warehouses, are perhaps, not enough to carry the trend of populist tendencies in the district (fig 2.28).

2.11 Chelsea and the Meatpacking District's land use 'redux'

Currently, the functional part of Meatpacking district that once housed much of the distribution and shipping of beef for the city and the region is a fraction of its previous size. Within mere yards of the remaining cold storage warehouses are premiere fashion boutiques, furniture outlets, art galleries, and restaurants, fresh on the heels of resident artists. Further north, much of the Chelsea neighborhood and piers complexes that once housed warehouses and factories underwent major changes in the late twentieth century to loft apartments, studios, and galleries. Three of the piers themselves now house one of the largest sports and recreational facilities in the city (fig 2.29), and new construction of luxury lofts has increased the real estate market value and demographics of the neighborhood. The industrial character of many of these industrial and storage buildings



Figure 2.29, Chelsea Piers Sports and Entertainment Complex, Butler Rogers Baskett, Architects. Source: Butler Rogers Baskett. www.brb.com

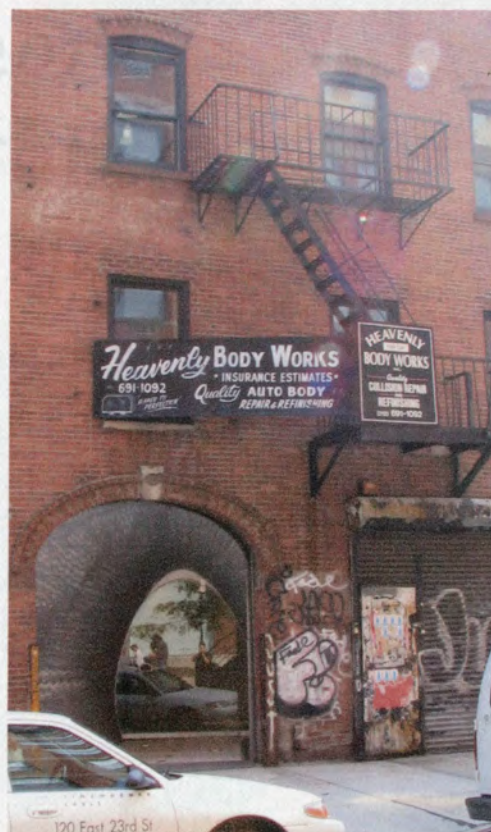


Figure 2.30 (left), Figure 2.31 (right). Entrance of unknown Chelsea business, New York City. Architect unknown. Character of historic host building is preserved. Photos by Author, May 2004.

is being preserved, with much of the creativity and artistic license reserved for the interiors (figs 2.30, 2.31). The High Line itself for much of its stretch through the Chelsea neighborhood serves as a canvas of sorts, in its current state, for graffiti. It also serves well as a (semi) weatherproof cover for parking, and unfortunately as a convenient stanchion for billboards, rather than an ultra-sanitized modification of its character. Fortunately, the sole property rights held by the CSX Company have prevented significant carving or removal of segments from the consistency of the line, though it's remaining ending at the south near Little 13th Street (fig 2.32) is now rather abrupt and currently unsafe. However, this grittiness as exemplified by the High Line and the current state of the district as a 'blank canvas' for creative enterprise is its courting appeal, and perhaps a significant design challenge for all stakeholders, in decisions that balance an environment conducive to profit, culture, preservation, and quality of life.

2.10 Cultural reuse capital

Responding to the current conditions for successful urban revitalization proposed by theorists such as Florida and Kotkin, and from a wish for cities to avoid the danger of erasing historical significance centered in industrial origins, that this study proposes a new indicator, called "Cultural Reuse Capital." Cultural reuse capital will be defined as a degree of a community's capital resources deriving from the reuse potential of existing, underutilized facilities, districts, or infrastructure for cultural or recreational uses. Rating a community's cultural resource capital will bring awareness to underutilized and underappreciated places left unused, bringing new uses to areas not contributing to a community's tax base, quality of life, or cultural / recreational amenities offerings. Rating the construction of a facility or park on a 'green-field' site, while certainly feasible, desirable, and positive in green-field development practices, is not the focus of this study. Rather, the raising of awareness of the potential reuse of abandoned and or

'brown-field' sites, facilities, and infrastructure gives design professionals, public officials, not-for-profit organizations, and the philanthropic interests the opportunity to invest in communities with identifiable, historically relevant, and often substantially constructed structures and sites that may be far too expensive to remediate and redevelop to a 'tabula rasa,' (clean slate) green-field state. In fact, the lasting presence of industrial heritage contributes to the preservation of cultural relevance and heritage, as many early twentieth century neighborhoods housing countless residents and creative industries today trace their origins around the presence of industrial facilities. Of course, a recognizable demand for such reuse is often necessary before it occurs. In short, it is a large scale example of recycling, without erasing the origins of a place. If this theory becomes widely implemented, this construct could reverse the former development trend of 'urban renewal' that has devastated neighborhood, industrial, and indeed historical sites across North America since the mid 20th century.

2.12 Sporting life

On the larger scale of the economic and architectural practices spectrum, cities all over North America are consistently laying down public funds and tax incentives to attract and retain professional sports franchises, in hopes of securing these profitable economic engines and corporate friendly recreational amenities. Sports 'culture' also creates a significant opportunity for citizens to identify with their city. Indeed, when such teams are successful, the festivities and media attention surrounding them display certain attributes of civic pride. When cities cannot attract these powerful franchises, or have no proximity to attractive natural landmarks or features, they have the opportunity and sometimes necessity to invest in the existing resources such as historic neighborhoods, traditional urban architecture, new distinctive architecture and interior design, cultural and industrial / philanthropic institutions, and urban parks as genesis for revitalization. It



Figure 2.32, southern terminus of the High Line, near Little 13th Street. Photo by Author, May 2004.



Figure 2.33, Convention Corridor Strategic Plan for NYSCC Stadium / West Side rail yards, and Jacob Javits Convention Center expansion. Released in 2004 as part of long range planning for the area west of Penn Station and Madison Square Garden. Source: New York City Convention Corridor. www.nyconventioncorridor.org

remains notable, however, how quickly many of these smaller amenities can be funded and organized when large events at the national or international scale can be staged. It should be no surprise that many large cities in North America have aspired to host large events as the NFL Super Bowl, or the Olympic Games as catalysts for civic identity on the world stage.

2.14 Money is an object

However, in light of necessary economic recovery following the September 11, 2001 terrorist attacks, massive demands for security and transportation measures and infrastructure, and continued rising development costs, it is perhaps surprising why New York City is supporting an ambitious and risky bid for the 2012 Olympic Games as of this writing. Despite these factors, and exclusive of the Olympic bid decision still pending as of this writing, plans for a new retractable roof sports and convention center and stadium have been released. This development begins with a support structure to be built over the west side rail yards at the High Line's north terminus, continues with the renovation and expansion²² of the Jacob Javits Convention Center (fig 2.33). This development is intended to increase the visibility and viability of year round events on the convention circuit, and to become a new permanent home for the New York Jets National Football League franchise, relocating from the Meadowlands complex in New Jersey. Neighborhood and grass roots opposition from community groups such as the Hell's Kitchen Neighborhood Association (HKNA) and the New York Association for Better Choices (NYABC) state that the estimated 600 million dollars in public funding that is necessary to prepare the rail yard for a stadium project is excessive and unnecessary considering other public needs.²³ Other opposition to the relocation of the New York Jets state that the observed littering habits of the fans will also relocate to their neighborhood's streets.²⁴ Such opposition speaks to the often divisive political and

economic process that is involved in the financing and construction of expensive sports and entertainment facilities, and yet is proof positive that an amenity rich city with international recognition is necessary for long term vitality. The lengths at which public officials are willing to extend themselves for the awarding of such sporting events as the Olympic Games or the National Football League Championship game, or 'Super Bowl' have been proven to border legal and ethical boundaries, sometimes further, as exemplified by the behavior of the organizing committee of the 2002 Salt Lake City Winter Olympics.²⁵ However, it is no secret that the amount of recognition and revenue generated with these events remains a major achievement for a public official's tenure in office, if successful. The opportunities that reuse and preservation of industrial superstructure provides at the neighborhood scale are further justification in a city's efforts for developing an identity and cultural capital. Such things are important and potentially memorable ways of defeating an "Anywhere, USA" image that often accompanies the stadium and retail districts that are becoming the most expensive civic taxpayer and private funded ventures in recent history.

2.18 Impending change

The introduction of the possibility of the Olympic Games and subsequent festivities that are associated with it (including the Paralympic Games, and a world class Olympic Arts Festival) traditionally warrant an opportunity for a free, safe, universally accessible, active promenade by which large numbers of pedestrians can walk and patronize vendors in a park-like setting, recalling the pedestrian environments of championship sporting events, world fairs, and expositions. Such a place has been standard procedure in recent Olympic Games planning schemes, including the Sydney, Australia games of the year 2000 (fig 2.34, 2.35). Placing a stadium within an already dense urban fabric creates problems by which the HKNA has already identified, and



Figure 2.34, Olympic boulevard, Homebush Bay, Sydney, Australia. Photo by Paul Howey. Used with permission.

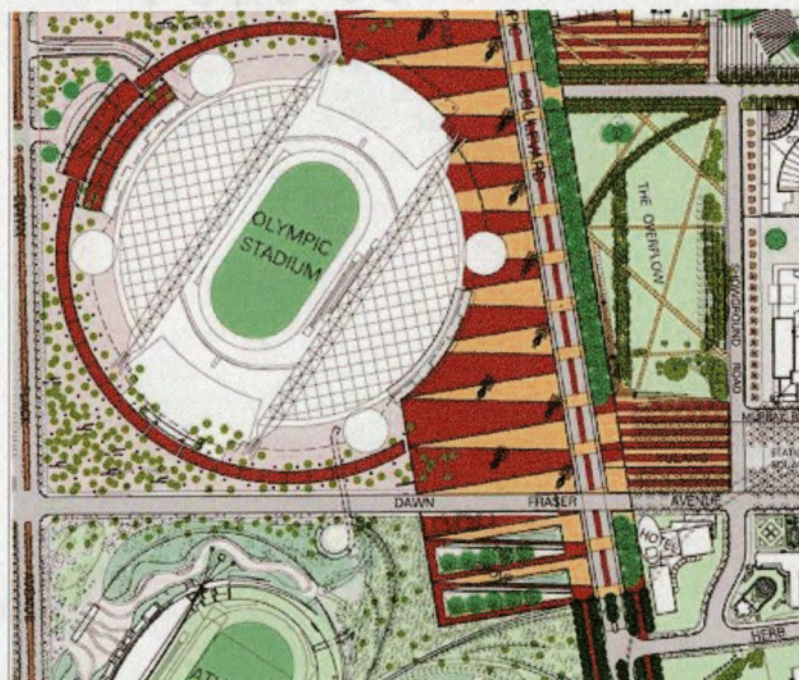


Figure 2.35, Sydney Olympic (Telstra) Stadium and boulevard, sized for significant crowds. Sydney Australia. Source: G. Keith Still for Crowd Dynamics. www.crowddynamics.com

certainly warrants new thinking for the streetscape of Chelsea and Clinton (Hell's Kitchen) neighborhoods if such events as the Olympics, NFL Super Bowl, and even NFL game days are to occur with success, safety and aesthetic grandeur. Are these neighborhoods ready for such change? Do they have a character worth preserving in light of such new facilities and uses? The character of the High Line would also be dramatically affected with such an influx of people, allowing for filtering of thousands of pedestrians into the whole of west Chelsea. The final design should take all of these matters into account.

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CHAPTER 3: Case Studies

3.1 Where it works

In order to develop and evaluate a successful solution for the High Line and its environs, it is necessary to examine examples of successful conversions of industrial districts and infrastructure to new uses, with distinctive and interesting uses mixed with preservation of industrial character.

Criteria for evaluation of examples:

- a. Previous industrial use: facility, district or infrastructure
- b. Successful conversion to new use(s), contributing to 'Cultural Reuse Capital'
- c. Degree of preservation of industrial character
- d. Relevance to High Line site, whether in scale, character, or proposed use

3.2 MassMoca, (Massachusetts Museum of Contemporary Art) North Adams, Massachusetts. Bruner and Cott, Architects. (figs 3.1 – 3.9)

Winner of the 2000 AIA Honor award, the Cambridge, Massachusetts firm of Bruner and Cott were instrumental in the conversion of the former Arnold Print Works / Sprague Electric Company factory complex into a bold venture of preservation, containing art galleries containing the most bold, contemporary, and avant-garde art of the early twenty-first century, theatre, and cinema to form a cultural campus integrated and strengthening the urban fabric of North Adams, Massachusetts. Consequently,



Figure 3.1, aerial view of Massachusetts Museum of Contemporary Art (MASSMoCA) at the former Arnold Print Works / Sprague Electric Company site, North Adams, Massachusetts. Bruner and Cott, Architects of renovation / restoration / additions. Source: MASSMoCA. www.massmoca.org

Figure 3.2, site plan of Massachusetts Museum of Contemporary Art (MASSMoCA) at the former Arnold Print Works / Sprague Electric Company site, North Adams, Massachusetts. Bruner and Cott, Architects of renovation / restoration / additions. Source: Bruner Cott www.brunercott.com

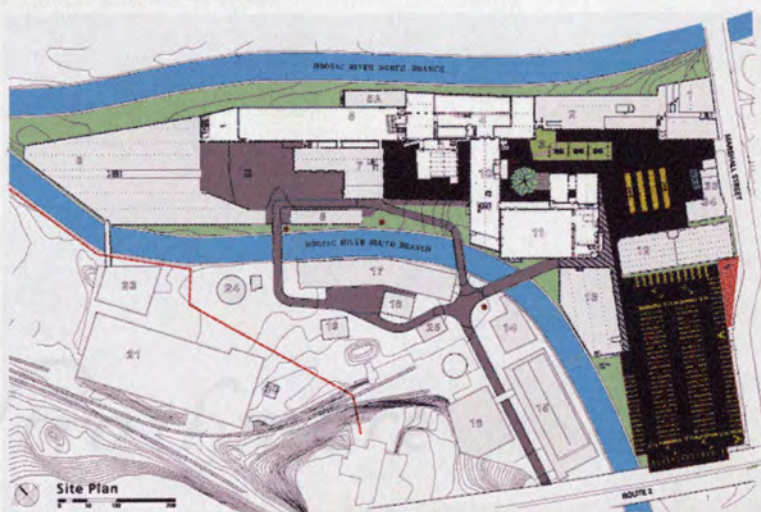


Figure 3.3, exterior view of MASSMoCA, North Adams, Massachusetts. Bruner and Cott, Architects. Source: Bruner Cott www.brunercott.com



Figure 3.4, interior view of MASSMoCA, North Adams, Massachusetts. Bruner and Cott, Architects. Source: Bruner Cott www.brunercott.com



Figure 3.5, interior views of Black Box theatre, Massachusetts Museum of Contemporary Art (MASSMoCA), North Adams, Massachusetts. Bruner and Cott, Architects. Source: Bruner Cott www.brunercott.com

Figure 3.6, interior view of MASSMoCA, North Adams, Massachusetts. Bruner and Cott, Architects. Source: Bruner Cott www.brunercott.com



Figure 3.7, exterior view of MASSMoCA, North Adams, Massachusetts. Bruner and Cott, Architects. Source: Bruner Cott www.brunercott.com



Figure 3.8, interior view of MASSMoCA, North Adams, Massachusetts. Bruner and Cott, Architects. Source: Bruner Cott www.brunercott.com

MassMoca thus capitalizes on the so called "Bilbao effect"²⁶ but through means of creative adaptive reuse, and preservation of the character of the site, and, because of its preservationist tendencies, does not detract or deviate from its existing city form and context. Current interest in the museum centers on the economic realities and effects of its presence. From recent reports,²⁷ a budding cultural scene is emerging with downtown upper floor studios, galleries, and restaurants opening in the wake of the museum's successful visitor numbers. The exclusivity or accessibility in the messages of the temporary exhibitions and installations is, perhaps, still in the eye of the beholder. However, in this case, it is perhaps what is outside the museum as well as inside the museum that has the greatest effects on the host community.

- 3.3. Launceston Railway Rail Shops / Queen Victoria Museum of Art at Inveresk.
Launceston, Tasmania, Australia, Peddle Thorp & Walker Architects (figs 3.10-3.23).

Former home of the Tasmanian State Rail Shops and situated along the banks of the North Esk River in the northern Tasmanian city of Launceston, the industrial district of Inveresk continues to undergo a dramatic redevelopment which began in the early 1990's. As of this writing, several institutional uses have located at the site, including a State Conservation (Historic preservation of artifacts) agency and laboratories, the Inveresk galleries of the Queen Victoria Museum of Art (QVMAG), and new facilities for the School of Visual and Performing Arts for the University of Tasmania (SVPA), which relocated from the Tasmanian capital city of Hobart in 2002. Plans for a Tasmanian Gallery of Sport are also proposed. Even though Tasmania is an island state, it is interesting to note that each federated state of Australia operated proprietary railroad characteristics, including stock and gauge (width of tracks). Therefore, each state

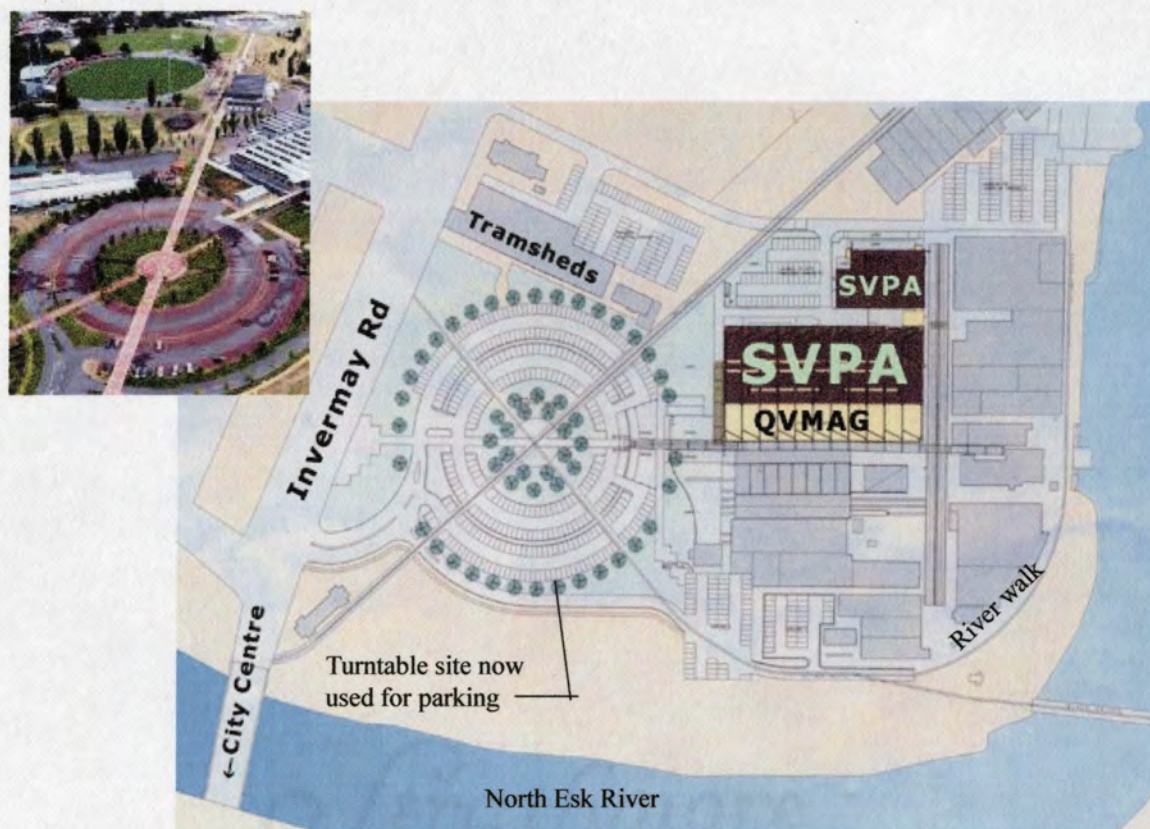


Figure 3.10, site plan of the Inversesk redevelopment site. The Queen Victoria Museum of Art (QVMAG) and the School of Visual and Performing Arts (SVPA) are indicated, as shown. Source: www.utas.edu.au; (Inset, at left) aerial view. Source: E-Launceston. www.elaunceston.com



Figure 3.11, Inversesk site, June 2000. Stock shuttle (at center) used for the transfer of stock; directly behind, the QVMAG site is as shown before additions and renovations. Photo by Paul Howey, used with permission. (Inset left and right) New entrance and additions to QVMAG, Peddle Thorp & Walker Architects, 2001. Source: QVMAG www.qvmag.tased.edu.au

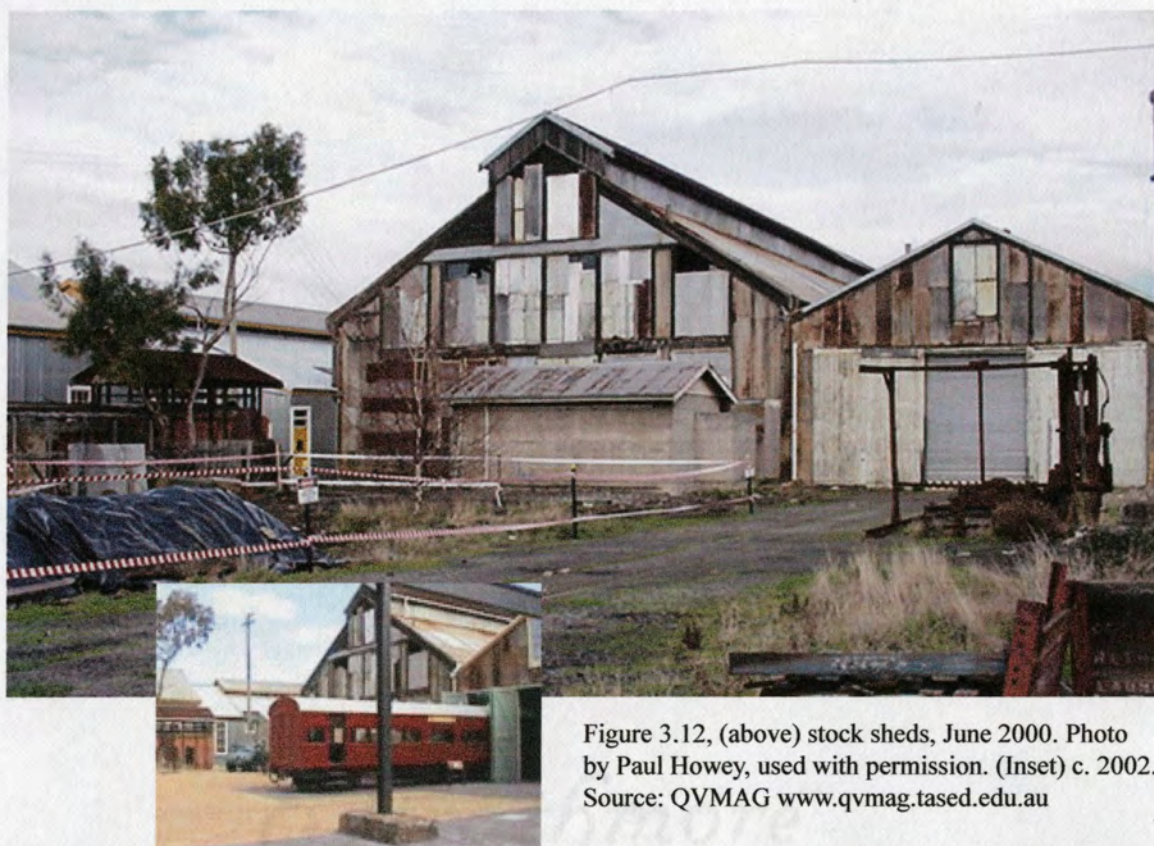


Figure 3.12, (above) stock sheds, June 2000. Photo by Paul Howey, used with permission. (Inset) c. 2002. Source: QVMAG www.qvmag.tased.edu.au



Figure 3.13, interior of proposed site for QVMAG, June 2000. Photo by Paul Howey, used with permission.



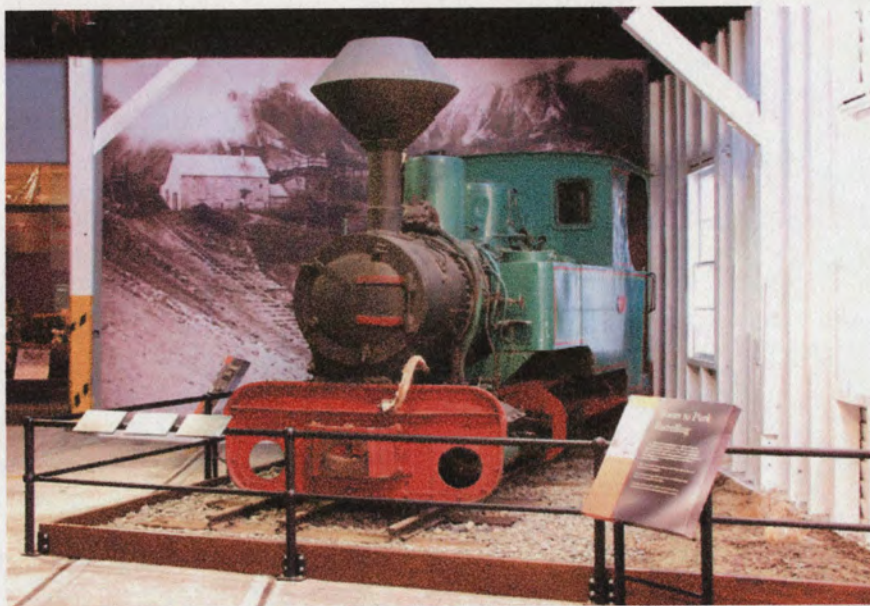
Figure 3.14, interior view of proposed QVMAG, June 2000. Photo by Paul Howey. Used with permission.

Figure 3.15, University Gallery, School of Visual and Performing Arts, University of Tasmania at Launceston. Peddle Thorp & Walker Architects, c.2001. Source: UTas SVPA. www.utas.edu.au



(l-r) Figures 3.16, 3.17, interior renovations of QVMAG, Peddle Thorp & Walker Architects, c.2001. Source: QVMAG www.qvmag.tased.edu.au





(From top) Figures 3.18, 3.19, 3.20. Several static and interpretive exhibits preserve the site's history and Tasmania's industrial heritage. The blacksmith shop (center, bottom) are left as they were immediately after closing of the rail repair shops.
Source: QVMAG www.qvmag.tased.edu.au



Figure 3.21, QVMAG and SVPA sites, June 2000. Photo by Paul Howey. Used with permission.



Figure 3.22, boardwalk along North Esk River, with flood and erosion control. June 2000. Photo by Paul Howey. Used with permission.

Figure 3.23, Mall Crescent, downtown Launceston, Tasmania. Photo by Paul Howey. Used with permission.



operated extensive rail stock repair, storage, manufacturing, and switching facilities. Much of the site features noticeable aesthetic orientations to its new uses, but retains much of the material character of the buildings, including the switching hut, various sheds for trolley and buses, rusted tin siding, and even preserved scenes in the former blacksmith shops (figs 3.18, 3.19, 3.20) left as they were at closing. However, the interior galleries in the museum portion are noticeably more renovated, retaining the character of the concrete structural elements and saw-tooth roofline as the most noticeable characteristics of its former industrial use (figs 3.14, 3.16). Other renovations do attempt to echo an industrial aesthetic (fig 3.21), and a river edge boardwalk provides additional recreational value (fig 3.22). The vastness of the site offers a cumulative experience of Tasmania's industrial heritage; what remains to be seen in terms of developing a sense of place are the new uses and businesses that are seeking to locate on the remaining spaces and developable sites, including private development interests, such as prospects for new cinema and hotel buildings or uses at the time of this writing. Currently, the density and character of the site do not approach that of downtown Launceston (fig 3.23) but offer a unique industrial heritage experience that would otherwise be forgotten.

3.4 Vieux Port (Old Port) Montreal, Quebec, Canada. Peter Rose and Chan-Krieger Associates (Master Planning and Urban Design) and Peter Walker (Landscape Architecture consultant). (figs 3.24 – 3.33)

One of the major ports of trade on the eastern seaboard of North America, the Vieux Port (old port) of Montreal is a dense historical fabric and scale with a mix of uses, ranging from loft residential, interior office remodels, historic sites, restaurants, galleries, and retail. What is vital and poignant about the port is that it is home to one of North America's longest continuous settlements, with many surviving built works with origins

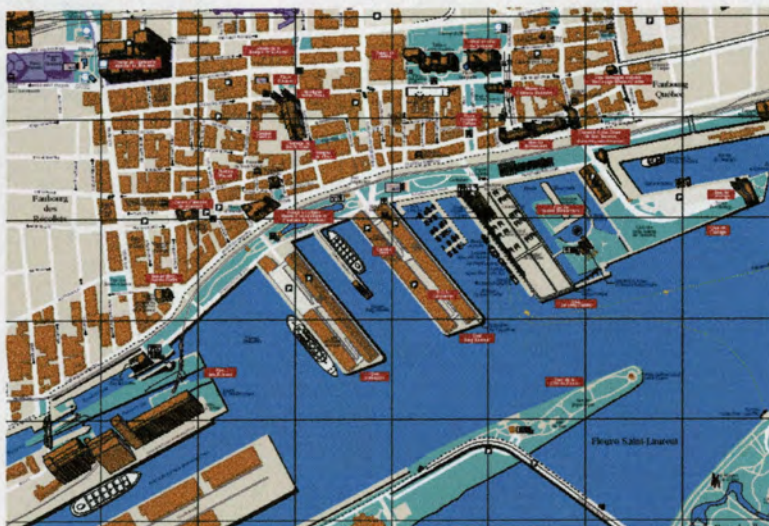


Figure 3.24, map of the Old port of Montreal. Source: City of Montreal.
www.villemontreal.qc.ca

Figure 3.25, former rail yards converted to pedestrian promenade and park. Promenade du Vieux Port, Montreal, Quebec.

Peter Rose, Chan-Krieger, and Peter Walker, designers. Photo by Author, Sept. 2002.



Figure 3.26. Canal Lachine and Elevator #5 (at left). Promenade du Vieux Port, Montreal, Quebec. Peter Rose, Chan-Krieger, and Peter Walker, designers. Photo by Author, Sept. 2002.

Figure 3.27. Montreal Science Centre. New construction on former pier. Promenade du Vieux Port / Rue Commune, Montreal, Quebec. Architects unknown. Photo by Author, Sept. 2002.



tracing back to the 17th and 18th centuries. Significant historical structures include load bearing masonry buildings, heavily ornamented 19th to early 20th century trade and financial centers, the Basilicas of Notre Dame, St. Patrick, and Marie-Ville du Monde, as well as the Bonsecours Market and Chapel grace the context and provide a rich historic atmosphere. After a period of destructive urban renewal period in the late 20th century, the historic preservation and conservation movement that began in the 1970's (called Patrimony) is alive in Montreal and much of the elements of the old port are preserved in the industrial character, particularly along Rue de Commune, the promenade that divides the docking areas from the traditional neighborhood (fig 3.24, 3.25). Despite the presence of so much history, it is perhaps ironic that it is the poured concrete wheat grain elevators, particularly elevator number five (fig 3.26) that drew the attention of the early twentieth century painter, architect, and theorist Georges Jenneret, also known as Le Corbusier. It is interesting to question whether Le Corbusier wrote of these utilitarian structures in his 1927 treatise *Towards a New Architecture* as singular objects that united form and function, or whether Le Corbusier was using the example to attack the context of traditional, organic urbanism, of which the old port is an intact North American example. An extensive lighting program has accentuated historic buildings in a way never seen before, and has revitalized the neighborhood as a twenty four hour destination (figs 3.28, 3.32, 3.33). New cultural facilities including the Montreal Science Centre (fig 3.27) take on an industrial aesthetic of exposed structural elements and frameworks, banners and mast elements accent paths and entries, and tall wide flange beams serve as columnar signage. This does not add up to a sanitized environment, and the Old Port is by no means a theme park, rather one that acknowledges its past as the port of exit for Canada's agricultural yield, and as a port of exchange, the beginning of Canada's industrial revolution. The conversion of Rue Commune, rail yards, and the Canal Lachine into a recreational corridor is consistent with the city's efforts to reconnect to its



Figure 3.28, c. 18th century load bearing masonry building, Place de Jacques Cartier / Rue St. Paul, Vieux Port, Montreal, Quebec. Architect unknown. Photo by Author, Sept. 2002.

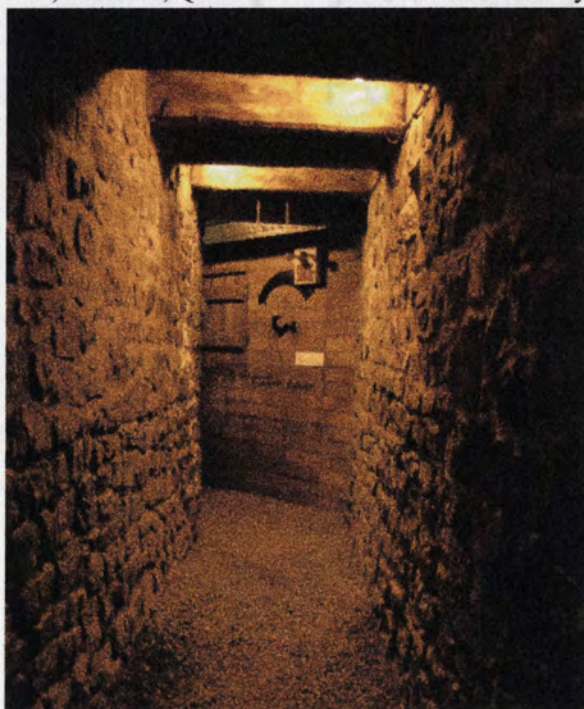


Figure 3.29, c. 18th century load bearing masonry building / passage, Rue St. Paul, Vieux Port, Montreal, Quebec. Architect unknown. Photo by Author, Sept. 2002.



Figure 3.30, directional signage for port traffic, early 20th century. Rue Commune, Vieux Port, Montreal, Quebec. Architect unknown. Photo by Author, Sept. 2002.

Figure 3.31, furniture Gallery,
Vieux Port, Montreal, Quebec.
Photo by Author, Sept. 2002.

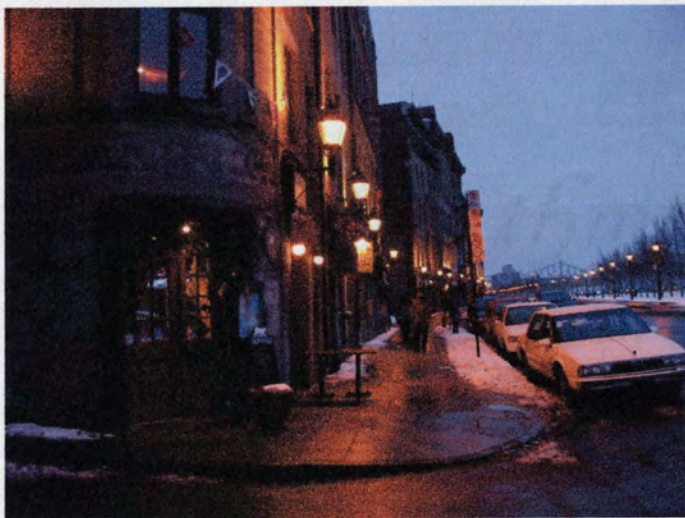


Figure 3.32, Rue Commune, Vieux Port,
Montreal, Quebec. Source: Chris
DeWolf. www.pbase.com/dewolf

Figure 3.33, night lighting at the
Hotel de Ville (City Hall), Vieux
Port, Montreal, Quebec. Photo by
Author, Sept. 2002.



riverfront, and to celebrate its rich heritage as one of North America's most important ports and oldest cities.

3.5 Promenade Plantee / Viaduc des Arts, Paris, France. Patrick Berger, Architect. (figs 3.34 – 3.45)

Unlike many of the other examples, the Promenade Plantee is a newly renovated elevated railway that serves only as a recreational corridor connecting several neighborhoods in the 12th Arrondissement of Paris. The project serves as the prime example for elevated rail conversion ventures including the High Line of New York City. The Promenade enjoys a variety of scales as it passes by, through, and over parkland, buildings, and vertical circulation elements, which are critical to the potential success of projects of a similar magnitude. New housing appears to be bisected by the line as it passes through (fig 3.42, 3.43). This creates an interesting visual dynamic as one travels along the path, framing and compressing space to create a variety of experiences or stages. This dynamic follows tenets of traditional urban and garden design as a series of interconnected spaces and experiences along a determined path. Open vistas are complemented by dense greenery (figs 3.38, 3.45), and wide corridors are complemented by narrow passages. In all, this cumulative effect allows two things:

- a. 'Localization' of parts of the line, identifying with a designed node, space, or neighborhood, including multiplicity of scales.
- b. Break with monotony, i.e. one cannot 'sum up' the experience in a short distance or segment; rather, it is a 'chain' of discovery.

Underneath a portion of the Promenade, the Viaduc des Arts (fig 3.34) located under a series of hefty masonry arches enclosed and converted to studio, gallery, and retail uses by over fifty businesses and studios.²⁸ This adaptive reuse project was referenced in a



Figure 3.34, infill shopfronts of the Viaduc des Arts along Avenue Daumesnil, 12e, Paris, France. Patrick Berger, Architect. Source: John Wink for the Friends of the Bloomingdale Trail. <http://logansquare.chi.il.us/bloomingdale>



Fig. 3.35, key map. Source: www.boston.com/beyond_bigdig

Figure 3.36, vertical circulation pavilion and stairs, Viaduc des Arts, 12e, Paris, France. Patrick Berger, Architect. Source: John Wink for the Friends of the Bloomingdale Trail. <http://logansquare.chi.il.us/bloomingdale>



Figure 3.37, seating and overlook area of the Promenade Plantee, 12e, Paris, France. Patrick Berger, Architect. Source: John Wink for the Friends of the Bloomingdale Trail. <http://logansquare.chi.il.us/bloomingdale>



Figure 3.38, dense planted areas of the Promenade Plantee, 12e, Paris, France. Patrick Berger, Architect. Source: John Wink for the Friends of the Bloomingdale Trail. <http://logansquare.chi.il.us/bloomingdale>



Figure 3.39, dense planted areas of the Promenade Plantee, 12e, Paris, France. Patrick Berger, Architect. Source: www.insecula.com

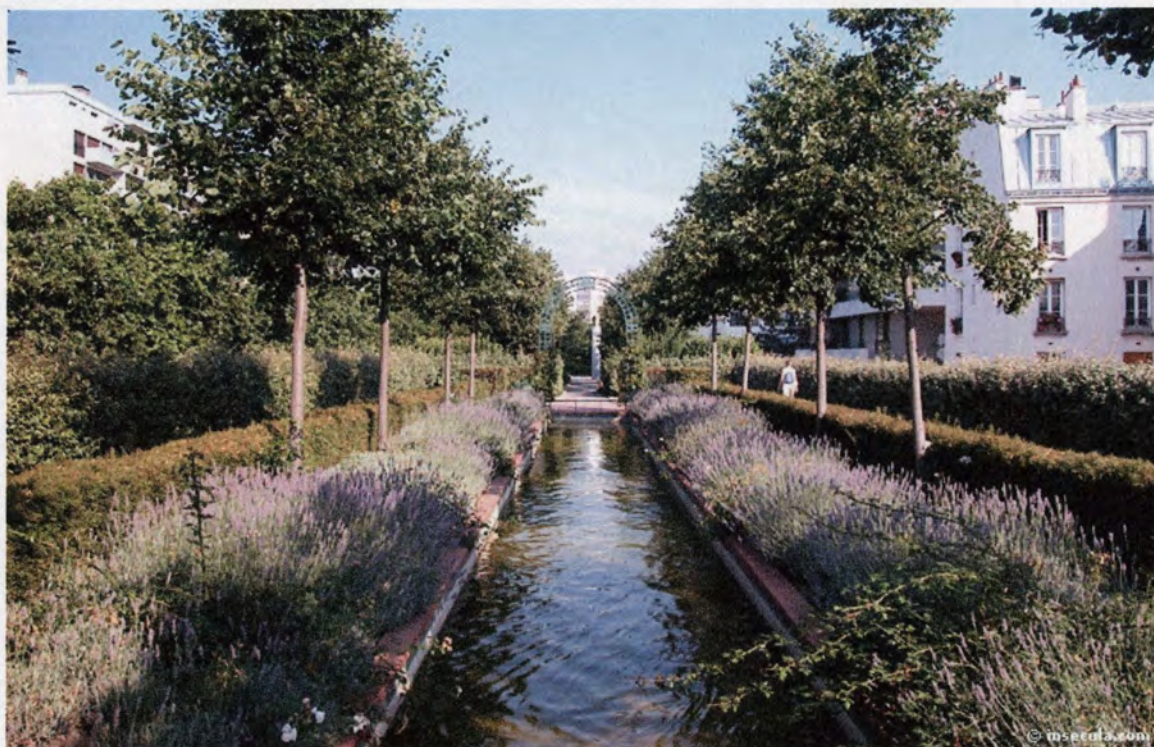


Figure 3.40, reflecting pool, Promenade Plantee, 12e, Paris, France. Patrick Berger, Architect. Source: www.insecula.com



Figure 3.41, reflecting pool with arbor, Promenade Plantee, 12e, Paris, France. Patrick Berger, Architect. Source: www.insecula.com



Figure 3.42, infill housing, Promenade Plantee, 12e, Paris, France. Architect unknown. Source: www.insecula.com



Figure 3.43, bridge over park, Promenade Plantee, 12e, Paris, France. Architect unknown. Source: Pepere for www.promenadeplantee.com



Figure 3.44, bridge over park, Promenade Plantee, 12e, Paris, France. Architect unknown. Source: Pepere for www.promenadeplantee.com



Figure 3.45, bridge over park, Promenade Plantee, 12e, Paris, France. Architect unknown. Source: Pepere for www.promenadeplantee.com

significant portion of the 'design project' portion of this study as the land below the High Line, while currently used by many landowners with built structures or parking, presents a significant land use opportunity for additional studio or gallery space in west Chelsea.

3.6 Central Artery Structure / Infill Housing, Cambridge, Massachusetts. Single Speed Design, Architects (figs 3.46 – 3.52)

Winner of the Metropolis Magazine NEXT awards program²⁹ for 2004, this project attempts an uncanny reuse of highway engineering for mixed use / residential construction, a feat rarely attempted, but blatantly simple. The thinking of engineering structures for single, exclusive uses is challenged here, and points to a paradigm shift that potentially enriches the design thinking for a superstructure such as the High Line. Initial renderings by the architecture and design firm Single Speed, point to a noticeably industrial looking modern building type, but subsequent, flexible arrangements lose the aesthetic references to the Central Artery from which the steel is recycled from. A more successful solution according to the evaluation criteria stated in this chapter may incorporate a better reference or acknowledgement of the steel structure's history as one who carried the load of millions of vehicles over its functional history.

3.8 Landschaftspark Duisburg-Nord, Duisberg, Germany Architect(s) unknown (figs 3.53 - 3.64)

Recently examined by the New York Times Magazine for its 2004 annual architecture issue,³⁰ the Landschaftspark (landscaped park) Duisberg-Nord, or conversion of the former Duisburg Meiderich Mill, is a remarkable if not paramount example of minimum impact reuse of an industrial site (fig 3.53). In the variety of spaces throughout the site, an equal number or variety of passive, active, and cultural recreational uses are



Figure 3.46, (above) Single Speed Design. Photo by John Goodman for Metropolis. www.metropolismag.com

Figure 3.47, portion of Boston Central Artery viaduct. Source: Single Speed Design, for Metropolis. www.metropolismag.com

Figure 3.48, (above) digital collage of proposed infill housing, Cambridge, Massachusetts, using recycled steel superstructure from the Boston 'Central Artery' viaduct. Source: Single Speed Design for Metropolis. www.metropolismag.com

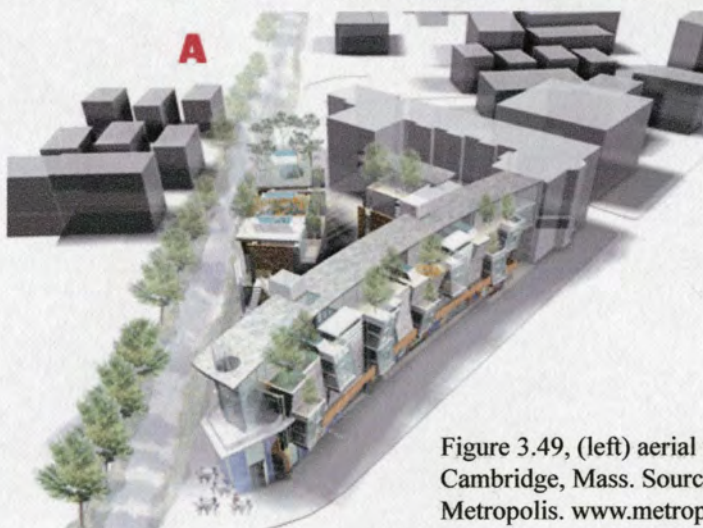
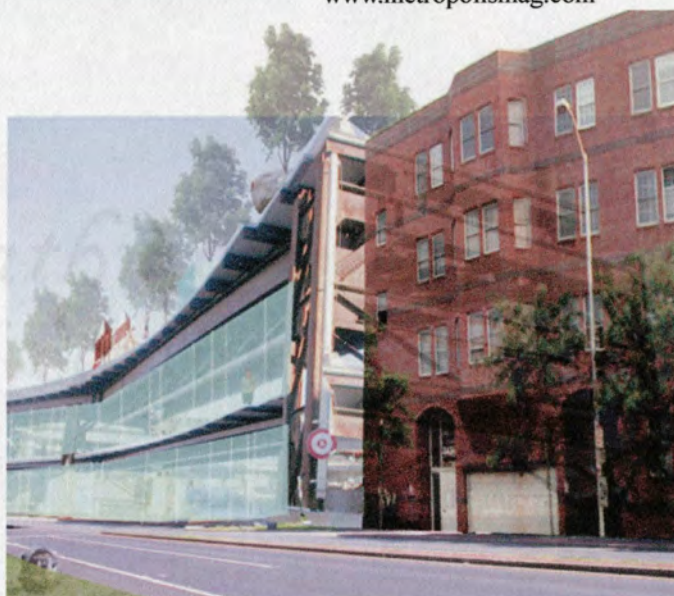


Figure 3.49, (left) aerial view of proposed infill housing, Cambridge, Mass. Source: Single Speed Design for Metropolis. www.metropolismag.com

Figure 3.50 (below) street level perspective of proposed infill housing, Cambridge, Mass. Source: Single Speed Design for Metropolis. www.metropolismag.com

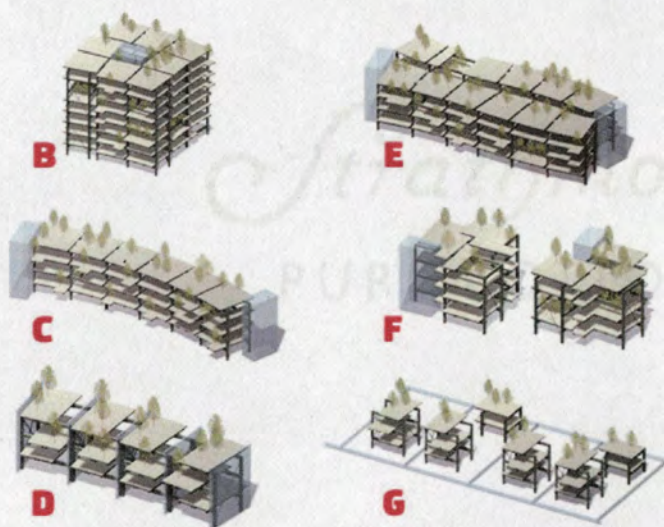


Figure 3.51 (left), construction process and options for proposed infill housing, Cambridge, Mass. Source: Single Speed Design for Metropolis. www.metropolismag.com

Figure 3.52 (left), street level perspective for proposed infill housing, Cambridge, Mass. Source: Single Speed Design for Metropolis. www.metropolismag.com



'interpreted,' rather than forced to the site through extensive modifications. The organizers and designers of this park in fact find a use for site based on their characteristics, rather than impose a program of 'typical' recreational uses on to the mostly preserved industrial site. Children's playgrounds (fig 3.54), wall climbing (fig 3.55), conferences and meetings (figs 3.58 - 3.59), musical and dramatic performances (fig 3.60), swimming, and a night-lighting show (figs 3.62 - 3.64), and traditional sports take advantage of three major characteristics of the site:

- a. The sheer scale of the site affords a diverse palette of activities
- b. The engineered and aesthetic integrity of the infrastructure allows easy transition to new uses.
- c. Because of the diversity of spaces, many active and passive uses are possible through interpretation of the industrial fabric.

Most of the examples profiled in this study have concentrated on a relatively low degree of preservation in the conversion of abandoned industrial sites to new uses. This example shows the contrary, i.e. uses are found for the spaces that are available, and major alterations of the fabric are, for one reason or another, not implemented. The result is a staggering example of industrial preservation and a win-win situation for the community in the gains of recreational uses, and the less expensive reuse, as opposed to total demolition and removal, of an obsolete industrial site.

3.9 Summary

These examples in the judgment of the author represent the stated preservation values set forth in the forepart of this study. The 'design project' seeks to balance these preservationist values in light of inventiveness and imagination. The 'conclusion' will attempt to address the evaluation of the 'design project' in light of these statements.



Figure 3.53, plan view of Landschaftspark Duisburg-Nord, Duisberg, Germany. Source: Landschaftspark Duisburg-Nord. www.landschaftspark.de

Figure 3.54, view of Children's playground areas, Landschaftspark Duisburg-Nord, Duisberg, Germany. Photo by Harf Zimmerman for the New York Times Magazine, May 16, 2004. www.nytimes.com



Figure 3.55, view of ore bunkers, now converted to climbing walls, Landschaftspark Duisburg-Nord, Duisberg, Germany. Photo by Harf Zimmerman for the New York Times Magazine, May 16, 2004. www.nytimes.com



Figure 3.56, view from mill roof, Landschaftspark Duisburg-Nord, Duisberg, Germany. Photo by Harf Zimmerman for the New York Times Magazine, May 16, 2004. www.nytimes.com

Figure 3.57, view from mill roof toward gas holder, Landschaftspark Duisburg-Nord, Duisberg, Germany. Source: Landschaftspark Duisburg-Nord. www.landschaftspark.de



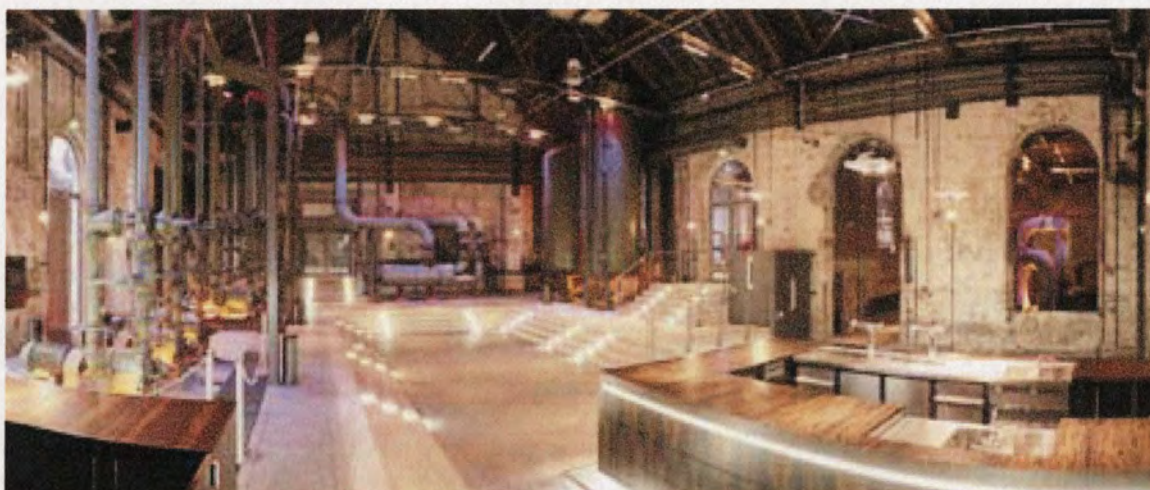


Figure 3.58, blower house, portions converted to bar and reception hall. Source: Landschaftspark Duisburg-Nord. www.landschaftspark.de

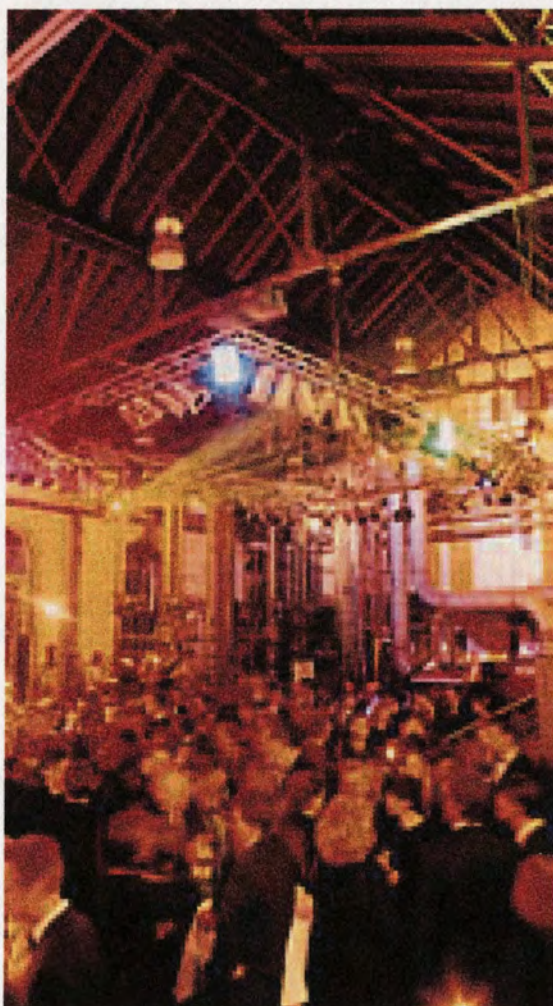


Figure 3.59, blower house, portion converted to performance hall. Source: Landschaftspark Duisburg-Nord. www.landschaftspark.de

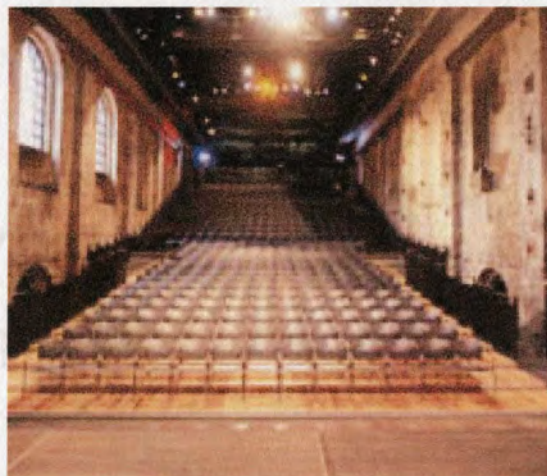


Figure 3.60, blower house, portion converted to performance hall. Source: Landschaftspark Duisburg-Nord. www.landschaftspark.de



Figure 3.61, blower house, portion converted to performance hall. Source: Landschaftspark Duisburg-Nord. www.landschaftspark.de



Figure 3.62, night lighting event, Landschaftspark Duisburg-Nord, Duisberg, Germany. Photo by Christoph Moesler. www.hochofenwerk.de



Figure 3.63, night lighting event, Landschaftspark Duisburg-Nord, Duisberg, Germany. Photo by Christoph Moesler. www.hochofenwerk.de



Figure 3.64, night lighting event, Landschaftspark Duisburg-Nord, Duisberg, Germany. Photo by Christoph Moesler. www.hochofenwerk.de

CHAPTER 4: The Design Project

4.1 Origins and design process of the 'design project.'

Competition guidelines, from "Designing the High Line, an Ideas Competition"

Please see 'Appendix A' for complete original competition briefing.

4.2 Design process: research and images

The author's competition entry (dated July 2003) that constitutes much of the 'design project' of this study began immediately following registration into the competition in May, 2003. As the author was unable to travel to New York to visit the site firsthand, and under strict requests from competition organizers not to trespass on the property, an alternate route to a traditional site visit was chosen. A week of internet data mining and imagery samples were gathered from the competition site, related links, and extensive use of internet 'image search' browsers, a recent development of popular internet search engines. Searches of numerous Internet 'blog' users (a term for web-log or web-journals) led to a number of amateur photographers' sites that documented adventurous but illegal trespassing on the line. The author then put together a cognitive map based on the collection of images, aerials, and provided base maps, seeking to better understand the nature of the site despite stated limitations.

4.3 Design theme: red line, green line, and blue line

The title of the 'design project' is "Red Line, Green Line, Blue Line: RGB" is named in part aesthetically from the Doctor Seuss book *One Fish, Two Fish, Red Fish,*

Blue Fish. Another factor is the reference to cathode ray tube (CRT) devices (fig 4.1) and the computer operating language code of 'RGB.' This acronym is the letter code for Red-Green-Blue, which refers to the light and electronic 'cones' located behind the glass lens of a CRT monitor (fig 4.2). In advanced photo editing software, two modes of color processing are typical, including RGB, which is optimized for a computer monitor or data projector (fig 4.3). The other, Cyan-Magenta-Yellow-black, or CMYK, refers to the four color printing process still used for offset process printing. RGB is thus the scientific building block for the television broadcasting age, and has served as the defining medium for two generations of North Americans. The term 'MTV generation,' referring to a generation for whom musical entertainment was largely defined and influenced for the first time by a visual medium, i.e. 'Music Television,' is often used to refer to the short attention spans of persons who frequent the channel or visual media similar to it. In an MTV influenced feature film, the main character of "Lola" in 1999's *Lola Rennt* (German) or *Run Lola Run* by Tom Tykwer³¹ moves quickly through the frames at a running pace, with very few camera cuts lasting more than ten seconds, forcing a similar attention span on the viewer and thus closely resembling a 'music video.' The actress, Franke Potente as Lola (fig 4.4), was costumed with brilliant red hair dye, a blue blouse, and green trousers. These color choices adequately symbolize the fast nature of the film's story and the pace by which many young people may often conduct their lives and attention to detail, indeed the urban landscape of Berlin, Germany in which the main character is running through becomes significantly altered, often blurred by nature of her speed and the camera's frame. These influences led to design thinking of a long, winding, green path, meeting an immeasurably vast blue sky (rare in many Manhattan vistas), with the human hand / industrial elements represented with red painted steel.

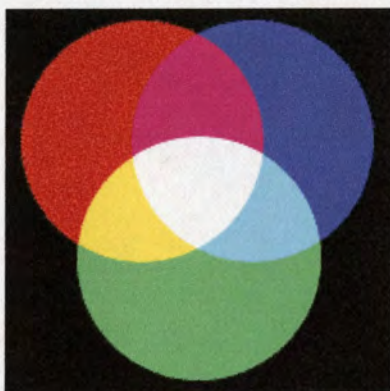


Figure 4.1, additive color light diagram, red, green, and blue as base colors. Source: Word IQ Dictionary. www.wordiq.com

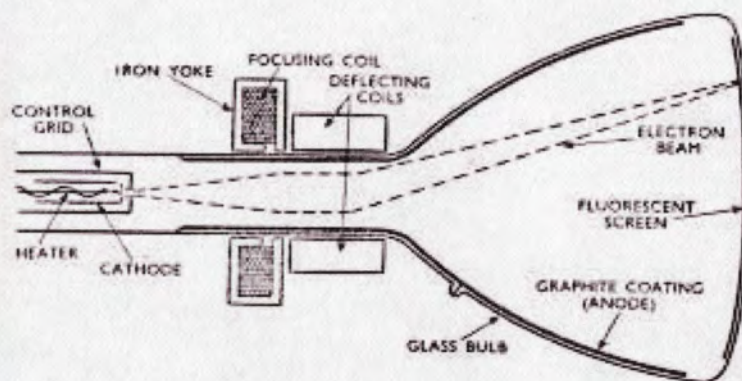


Figure 4.2, cross sectional diagram of Cathode Ray Tube (CRT). Source: Word IQ Dictionary. www.wordiq.com

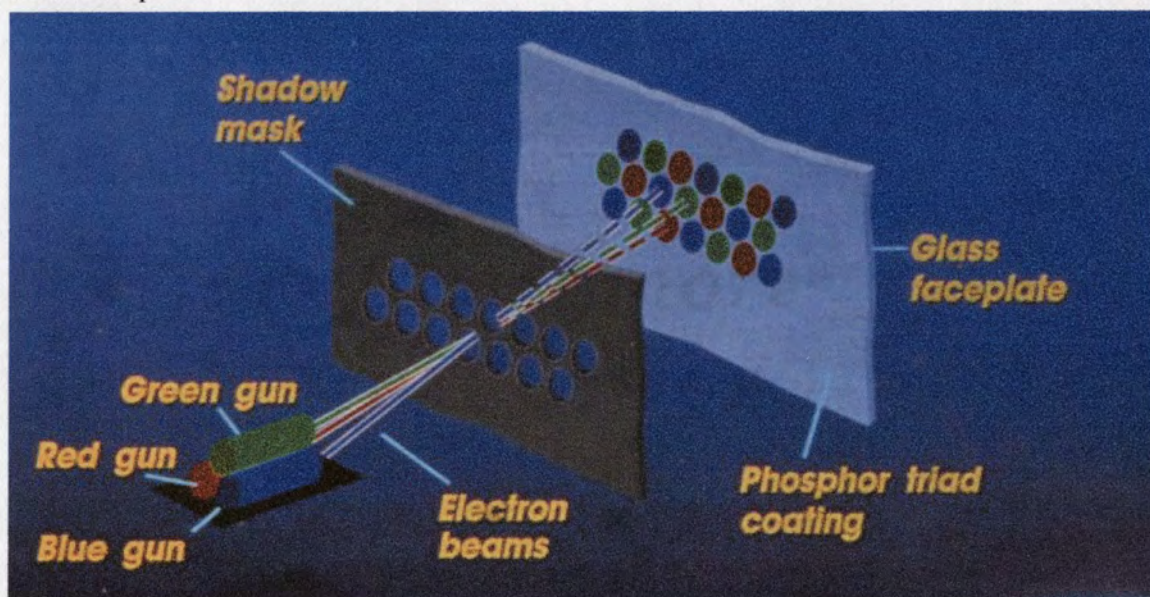


Figure 4.3, working diagram of Cathode Ray Tube (CRT). Source: Sexton for DeMontfort University. www.cse.dmu.ac.uk



Figure 4.4, image still from "Lola Rennt" (Run Lola Run) Tom Tykwer, Director. Source: Moviebox. www.moviebox.se

4.4 Design process: preliminary sketches

A rapid succession of sketches followed, using base maps and drawings provided by the competition (fig 4.5). Particular use of the line's cross section base drawing led to the early section studies (figs 4.6 – 4.9).

4.5 Design process: a hit of inspiration

The first color perspective (fig 4.10) was executed after conjuring a random image of carved solids punctuated by red stanchions. These blue volumes were intended to serve as 'gallery' containers with art works on display, naturally lit from skylight roof coverings. Natural grasses and wildflowers, already present on the line's deck, continue on the sides of the organic, flowing, crushed stone path. The quickness of this sketch using color pencils attempted to contain the energy of the idea, and represents an atmosphere of experimentation.

4.6 Design process: 'follies'

Imaginative studies led to a series of 'follies' occupying the line, as if inhabitants of an imaginary world. 'Follies' are an architectural tradition that were popularized in the 19th century England, and have been revisited for their sculptural and experimental qualities in the modern era, often for international exhibitions, biennales, or world's fairs. Traditionally, follies rarely have a function, and could be summarized merely as 'architecture for architecture's sake.' In this design project, the follies do indeed serve necessary functions, but as these functions are varied, are each characterized or contained within the playful, sculptural, mannerist nature of their designs.

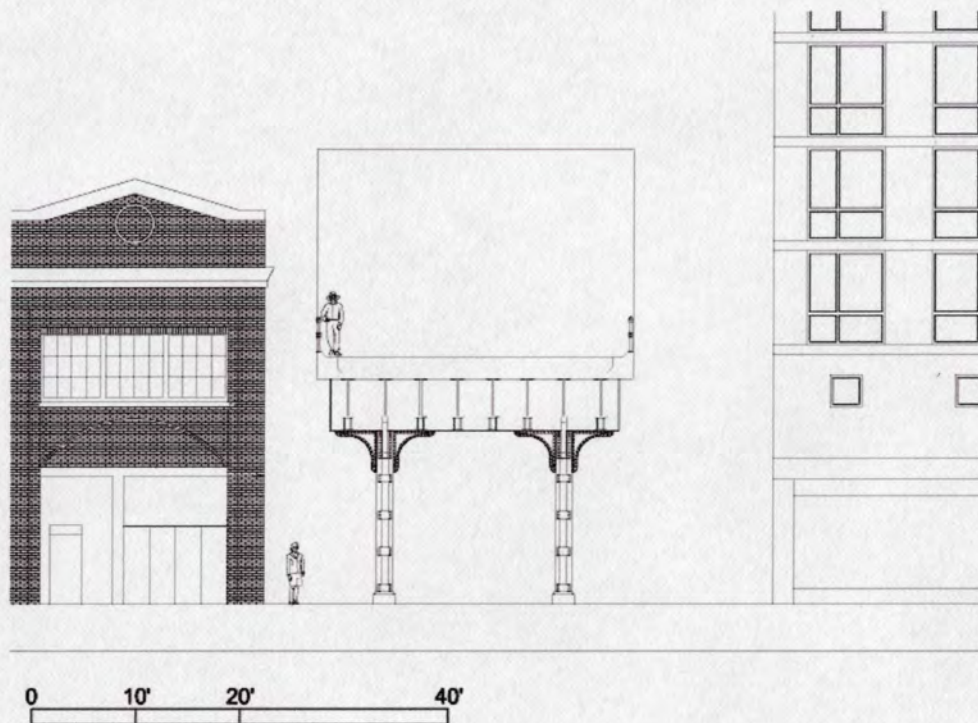


Figure 4.5, cross sectional diagram as provided by competition guidelines. Source: Proun Space Studio for FoTHL. www.thehighline.org

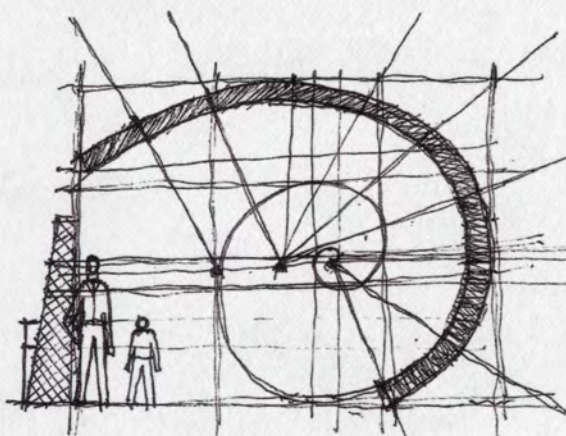


Figure 4.6, early sketch studies of cross section of High Line, May 2003. Ink on tracing paper. Sketch by Author.

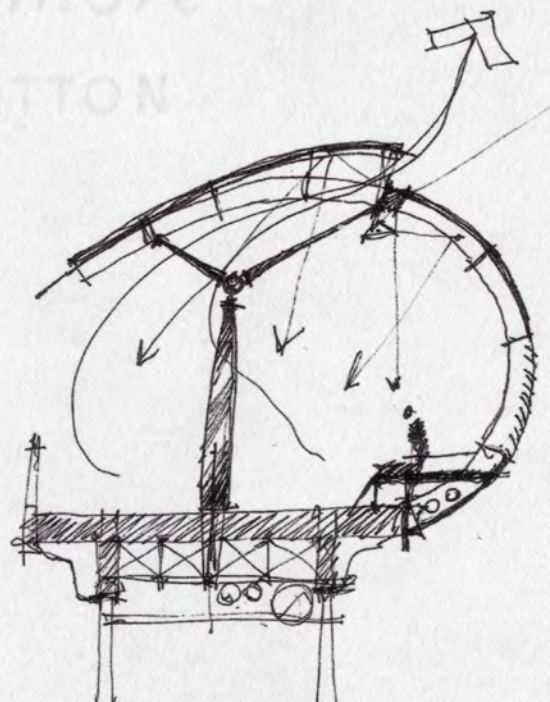


Figure 4.7, early sketch studies of structure, light, and air circulation. Includes cross section of High Line rail bed, May 2003. Ink on tracing paper. Sketch by Author.

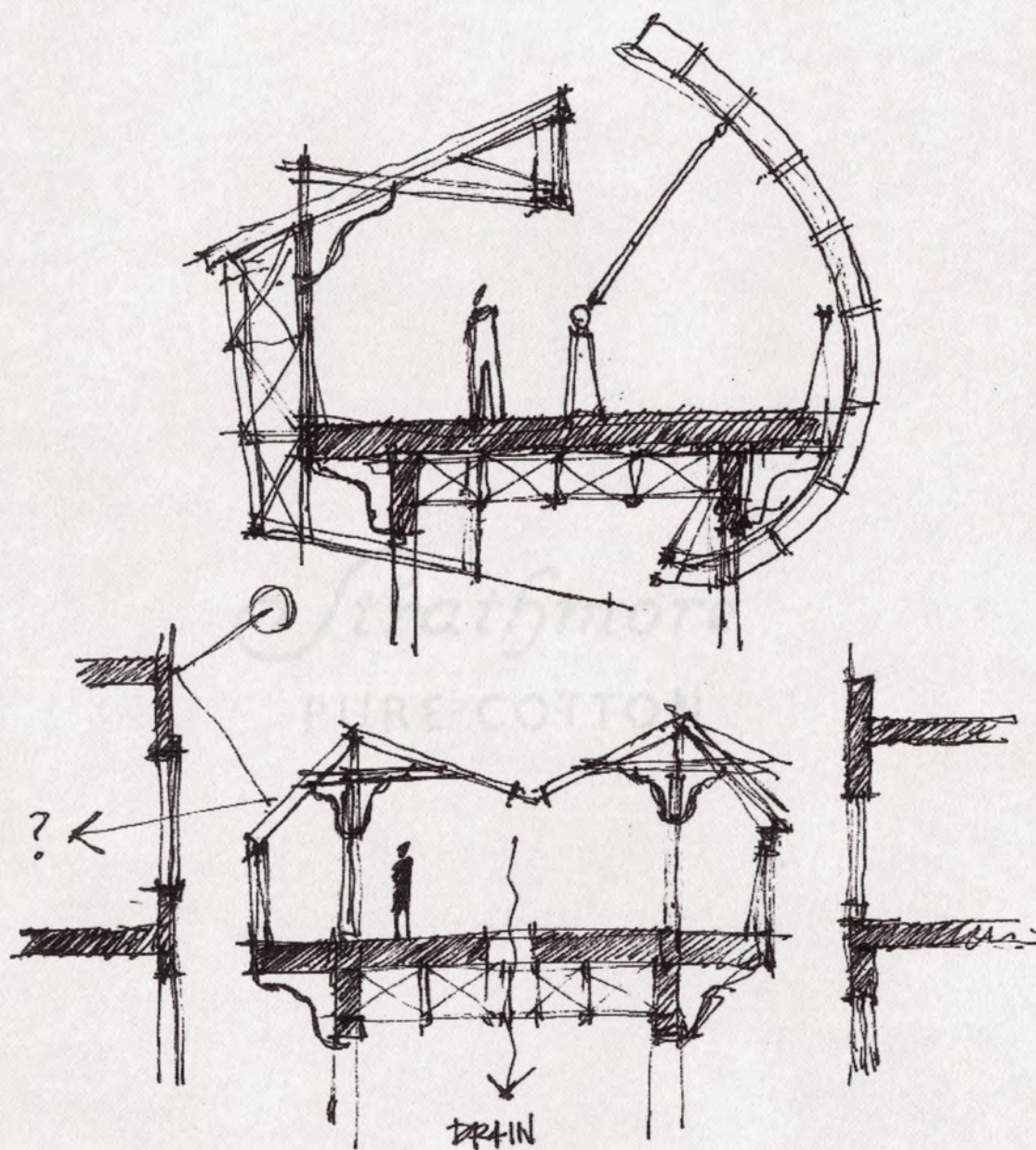


Figure 4.8, early sketch studies of structure, light, and air circulation. Includes cross section of High Line rail bed, May 2003. Ink on tracing paper. Sketch by Author.

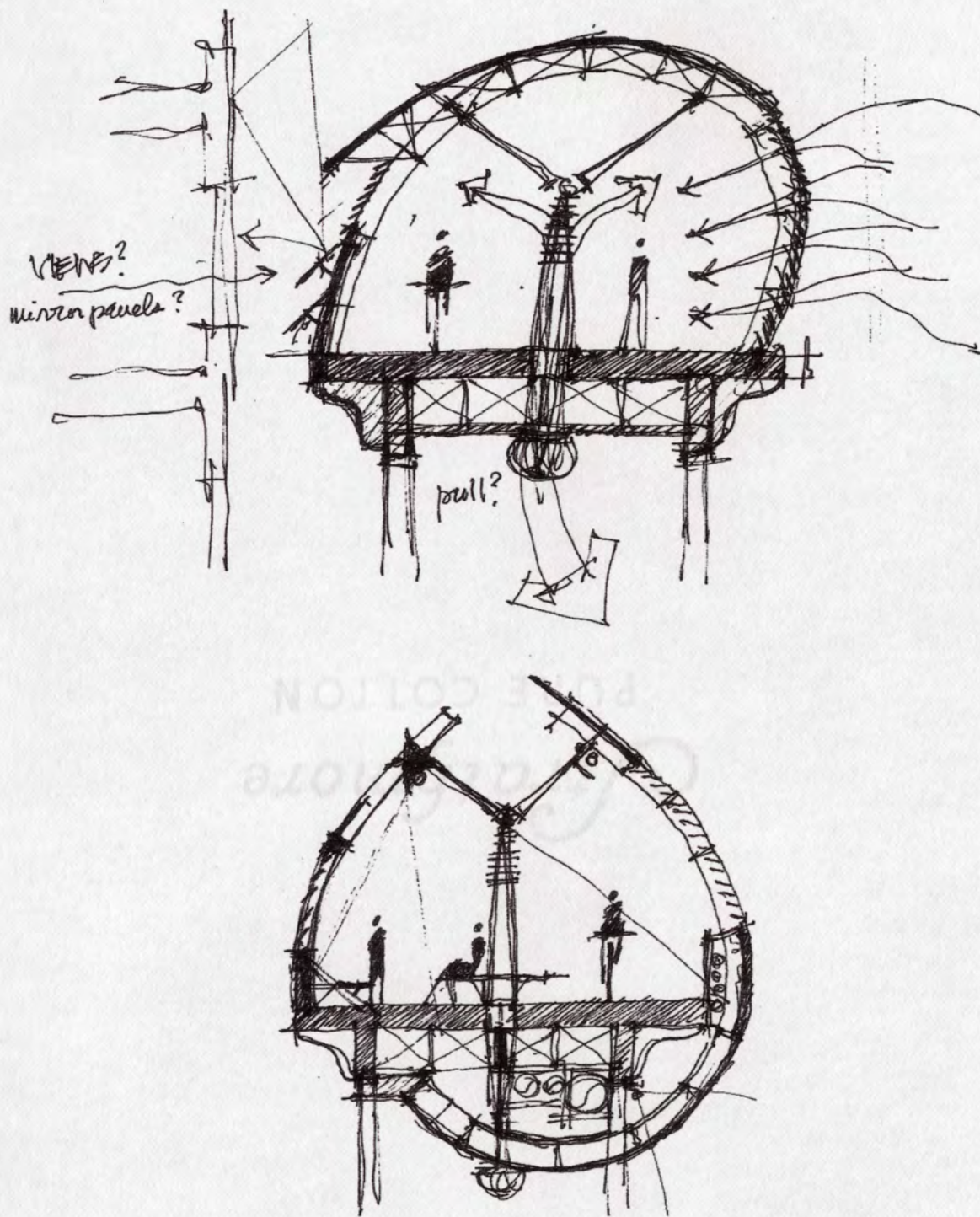


Figure 4.9, continued sketch studies of structural elements developing relationships between space above the rail bed and below. Privacy / sight lines and natural light are also considered for adjoining buildings. Includes cross section of High Line rail bed, May 2003. Ink on tracing paper. Sketch by Author.

4.7 Design intention: aesthetic aims

The imaginative persona of these follies is intended to accomplish these notions:

- a. Visual contrast with the natural elements existing or planted (fig 4.11)
- b. Stimulate the imaginations of young and old with shiny, colorful structures
- c. Refer to fashion models on a 'catwalk' or 'runway' or parade floats
- d. Incorporate industrial looking elements, water tanks, boiler plate fixtures, pipes, stacks, vents, etc.
- e. Disguise the real function of the follies in a mannerist design methodology

4.8 Design intention: functional aims

The functional aspects of these 'follies' are as follows:

- a. Vertical circulation systems, staircases, piston elevators, etc. (fig 4.13, 4.15)
- b. Display cases for works of art or artisans; video, audio, or visual (fig 4.12)
- c. Natural light structures / skylights (fig 4.12, 4.13, 4.14, 4.15)
- d. Retail kiosk: News / beverage / espresso / souvenir / sundries (fig 4.20, 4.26)
- e. Natural ventilation structures / 'stack' ventilation (fig 4.12)
- f. View ports into studios below (where occurring or where desired) (fig 4.12)

4.9 Design intention: above / below

At least one or more of these functions was incorporated into each of the follies designed and drawn. In many instances, the deck of the High Line is punctured, altered, and 'boxed around' (structurally) to allow for the volume to extend through and above the deck. While not as desirable of an alteration from the standpoint of pure preservation, it was judged necessary to consider alterations of the deck for a number of creative reasons. The spatial relationship between the space below and the space above was seen by the author as the paramount design problem. Any solution which addressed this relationship

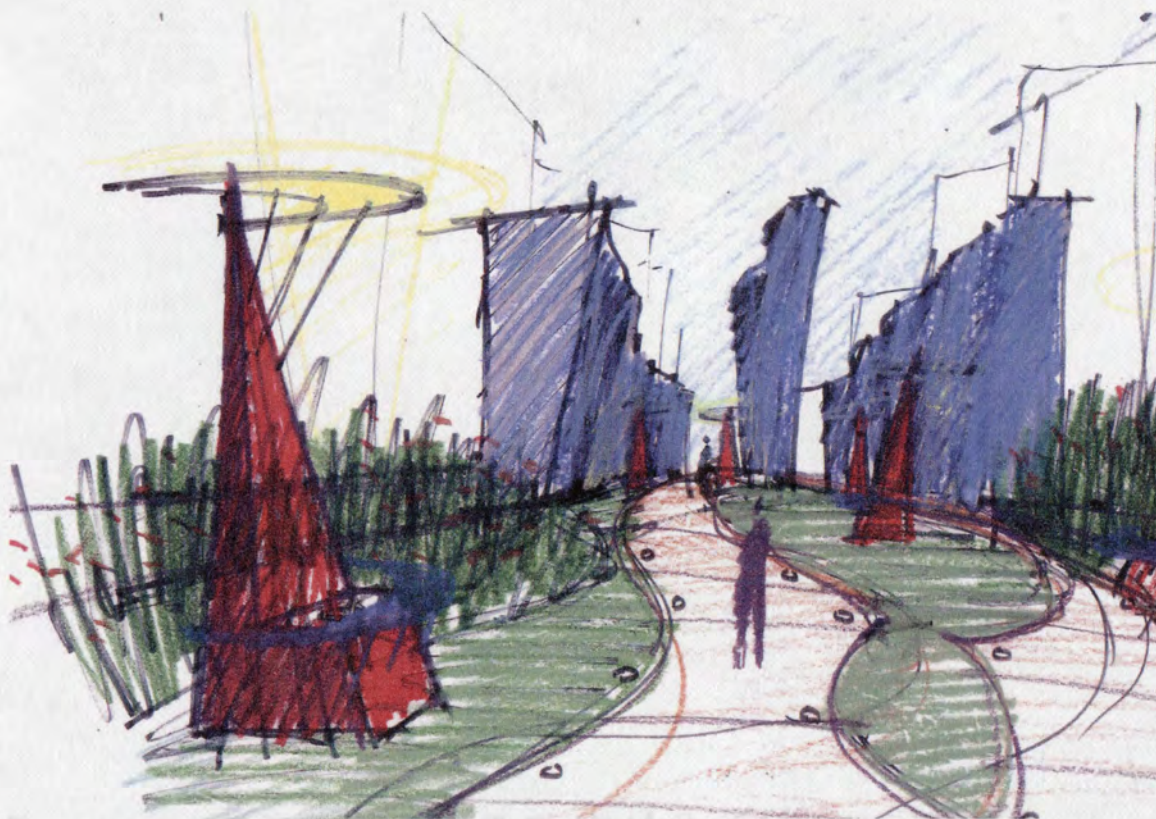


Figure 4.10, original color perspective sketch, May 2003. Blue walls serve as gallery cabinets, and red spikes serve as lighting and seating elements. Ink and color pencil on tracing paper, May 2003. Sketch by Author.

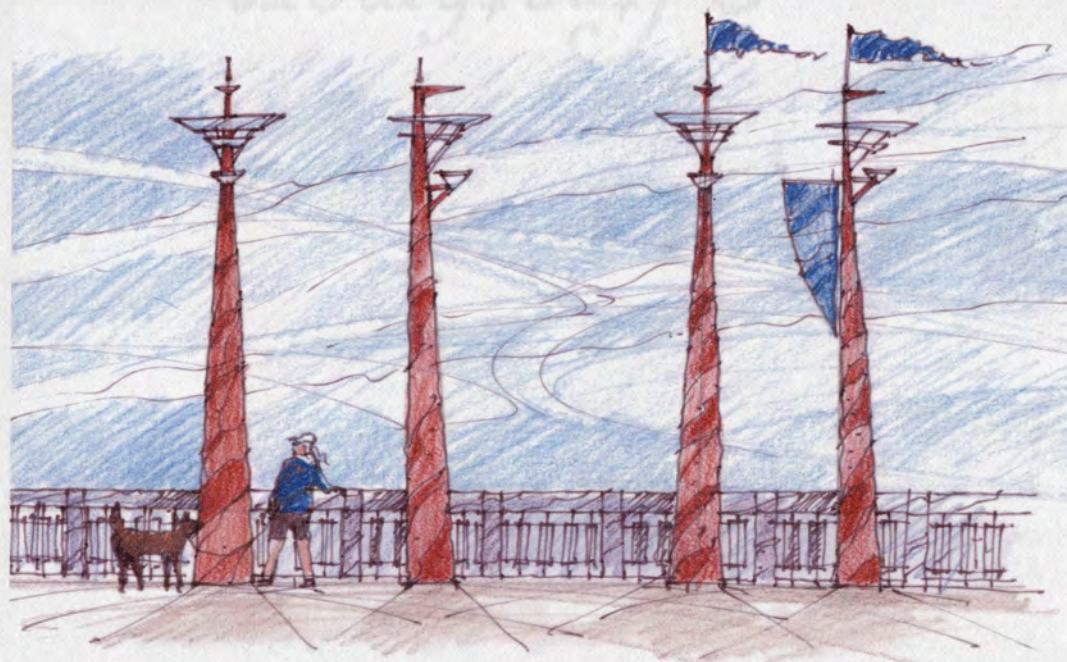


Figure 4.11, elevation studies of light stanchions. (Left) normal configuration. (Right) special event configuration. Ink and color pencil on tracing paper, May 2003. Sketch by Author.

would be seen as a potentially successful. Much consideration was given to the urban design values violated by inhabiting an elevated path or space; the elitist tendencies of this relationship with the street are apparent. In its existing condition, the sheer inability to see what is on the deck from the street (as the author later observed in person), and inversely, the inability to know what is below the deck from the deck was concluded to be one of the High Line's distinct characteristics, but was surmised to be its biggest flaw. The follies animate this relationship, and have a noticeable sculptural presence above and may have a distinct sculptural presence below the deck (although this was not explored in the drawings). Such an idea stems from the 'otherworldliness' atmosphere that the High Line possesses. Divorced from the street, one could imagine the sense of floating over the street, in between and through buildings, as if in a dream or supernatural state.

4.10 Design process: portable sketches

A second series of graphite pencil sketches followed, executed on tracing paper placed over 8 ½ x 11 inch 'letter' size inkjet color prints of existing photos culled from the internet image searches. These pencil sketches attempted to consider the scale of elements and people, and began to represent the imaginative structures and interventions that finalized the ideas explored in the 'final' ink and color pencil renderings executed on tracing vellum. Nearly all of these drawing explorations were drawn on the tables of a popular coffee shop located in Muncie, Indiana, emphasizing the potential portability of the design process, design media, and subsequent methods. Considering this potential portability, and under ideal conditions, the author would have preferred executing the drawings near or in plain view of the site. Such a divorce between site and 'drawing board' is an 'ivory tower' separation of distances that the author wishes to minimize in future studies or projects of this nature.

CHAPTER 5: Post Design Analysis

5.1 Hindsight is 20 - 20

As mentioned, the author did travel to the High Line site in late May 2004, a full year after submitting to the 'ideas competition'. The author walked the Line's environs at street level traveling from Gansevoort Street at the south up to 30th Street at the north end, with duration of approximately three hours of an afternoon. As expected, design decisions were questioned in light of a proper site observation. Out of many things observed, a better understanding of the scale of the line was apparent. For most of its length in the Meatpacking and Gallery districts, the line follows a consistent measure of approximately thirty feet (30') in width, with exceptions. Most if not all of the 'before' photographs selected for the drawing studies were taken from a set provided by the competition web site, and though not altered except for aesthetic reasons (i.e. changed to grayscale) still left some gaps in information. These gaps or misconceptions were finally clarified and enlightened as the author walked the length of the line in May 2004.

5.2 Some assembly required

This design process and method of completing the site analysis long after initial design explorations is not recommended, though it is observed that many if not all of the explorations are still physically possible, through minor design alterations. The restaurant / espresso bar proposed in the drawings (as shown, fig 4.20) in fact requires the construction of additional deck space between the existing building and the original High Line deck. This and other alterations are not seen by the author to detract from the

original fabric in a detrimental manner, rather, open more buildings along the line to open a second 'street' face or storefront.

5.3 Trendy trends

What was most observed and understood by visiting the site are the variety and diversity of scales, uses, and urban character that the High Line passes through and above (see Chapter 2), although the author concludes that this is in the process of changing, perhaps even homogenizing as the Friends of the High Line continue with their redevelopment efforts following the 'ideas competition' phase of their efforts. The continued spread of the gallery district's businesses throughout west Chelsea, the construction and infill of luxury lofts, the arrival of trendy themed restaurants, bars, nightclubs, and designer boutiques and overall gentrification, particularly in the southern half, point to a certain future: The High Line, if successfully renovated and developed, will provide a desirable, marketable, identifiable and unique asset to the present and future residents of Chelsea. The 'wild card' as the author sees it, is the proposed stadium and Olympic bid. Should this be a given, it may introduce the only non-resident population to use the new incarnation of the line as a linear park.

5.4 A new neighbor

The northern end of the line as it sinks to street level at the curve and the location of the 30th Street rail yards is largely an industrial and warehousing district, complementing the remaining docking facilities that are still functional as shipping or storage locations. The Chelsea Piers Complex has largely led the transition to sports / entertainment; as has the Hudson River park promenade, however, there are a few stalwarts. A taxi cab terminal / repair and refueling station, auto body repair establishments, surface and elevated rack parking facilities, as well as ethnic markets /

take out counters and small bars are present. The introduction of a major sports / entertainment / convention venue over the rail yards is certain to bring major change to the neighborhood, encouraging its transition from industrial to entertainment and hospitality / retail. The New York based Kohn Petersen and Fox presented their design to the press in 2004. Their proposal, as profiled in previous chapters (figs 1.10-1.13), includes a retractable roof, expanded meeting facilities for the convention industry, wind and solar energy harnessing technology, and an extensive plaza area at the terminus of west 34th street, connecting to the existing Jacob Javits Convention Center facilities (fig 2.33). Out of the released renderings, no where is the High Line mentioned, and in only one of the observed images (fig 1.12) is the existing High Line present. This appears as a slight oversight, if not a coincidence, given the amount of support that the FoTHL has generated from public and private interests.

5.6 Evaluation of design process

Reflecting on the observed conditions of the site, the author concludes that the design approach explored in the drawings was perhaps not ideal to the design values developed over the course of a year's time. It is important to note that later in the site visit the author also observed Times Square at nightfall. The current state of Times Square certainly opens the mind to aesthetic limits and possibilities, not to mention the limits of taste and tolerance to advertising. Thus, a revisiting of the drawings reveals an imaginative and in fact 'realistic,' advertising-filled, pop-art, capitalist approach to an industrial context. Billboards are no stranger to the drawings, and are in fact integrated into the designs of the kiosks and follies. Colors and materials are vivid and visually loud, contrasting with neutral buildings, green foliage, and blue skies.

5.7 Meeting the criteria?

To be consistent with the design criteria and values stated in the introduction, supported and investigated in the case studies, many questions arise. To review, the design criteria are restated as thus, and the design is evaluated as such:

- a. (Visible reference to) previous industrial use: facility, district or infrastructure.

As far as the drawings convey, the 'gritty' character of the High Line is largely lost. The author proposes in the drawings a virtual sanitizing and painting of existing elements. The use of stainless steel is the only reference to industrial materials in contrast to the proposed natural and advertising elements.

- b. Successful conversion to new use(s), contributing to 'Cultural Reuse Capital.'

This criterion is largely satisfied in the drawings, though largely irrelevant without a stadium anchor. The numbers of people using the High Line are, in the author's judgment, largely limited to Chelsea residents if the stadium proposal fails. If so, the High Line should be maintained as a minimalist natural setting, or strictly limited to a walking path.

- c. Degree of preservation of industrial character.

As explored in the drawings, this design value is slightly ignored. However, the author's design proposal may be modified for minimal intervention for a majority of the line and limit the sculptural 'folly' elements / interventions to a few key locations.

However, when the author's design proposals are viewed against the released designs of the NYSCC stadium (figs 1.10 - 1.13), there bears a certain resemblance to the futuristic, the engineered, the over scaled, and even the whimsical. With the stadium, the author's designs still have a hubris that somewhat defies the neighborhood and draws attention to themselves, but now have a consistency and festivity that could be viewed as appropriate,

even playful and imaginative given the impact and scale of the proposed stadium. This combination of factors spells an uncertain future for the gritty, industrial sense of place that many of the streets and spaces now have, but does create a festive atmosphere that has the ability to connect well with the scale of Madison Square Garden and Times Square. Altogether, the combination of sport, culture, and the convention industry has interesting prospects for creating a new center of attention and gathering in Manhattan. The debates that shall inevitably follow will center on the appropriateness of the inevitable changes and the competitiveness of New York City's neighborhoods as they address these new generators of income. West Chelsea will probably not remain a quiet post-industrial neighborhood, but opportunities to create a uniquely New York experience for the thousands of visitors to the area will be of great importance to design professional and public officials for the present and for many years to come.

5.8 Reaction to the Competition

Please see Appendix B for comments by FoTHL in a post competition public forum.

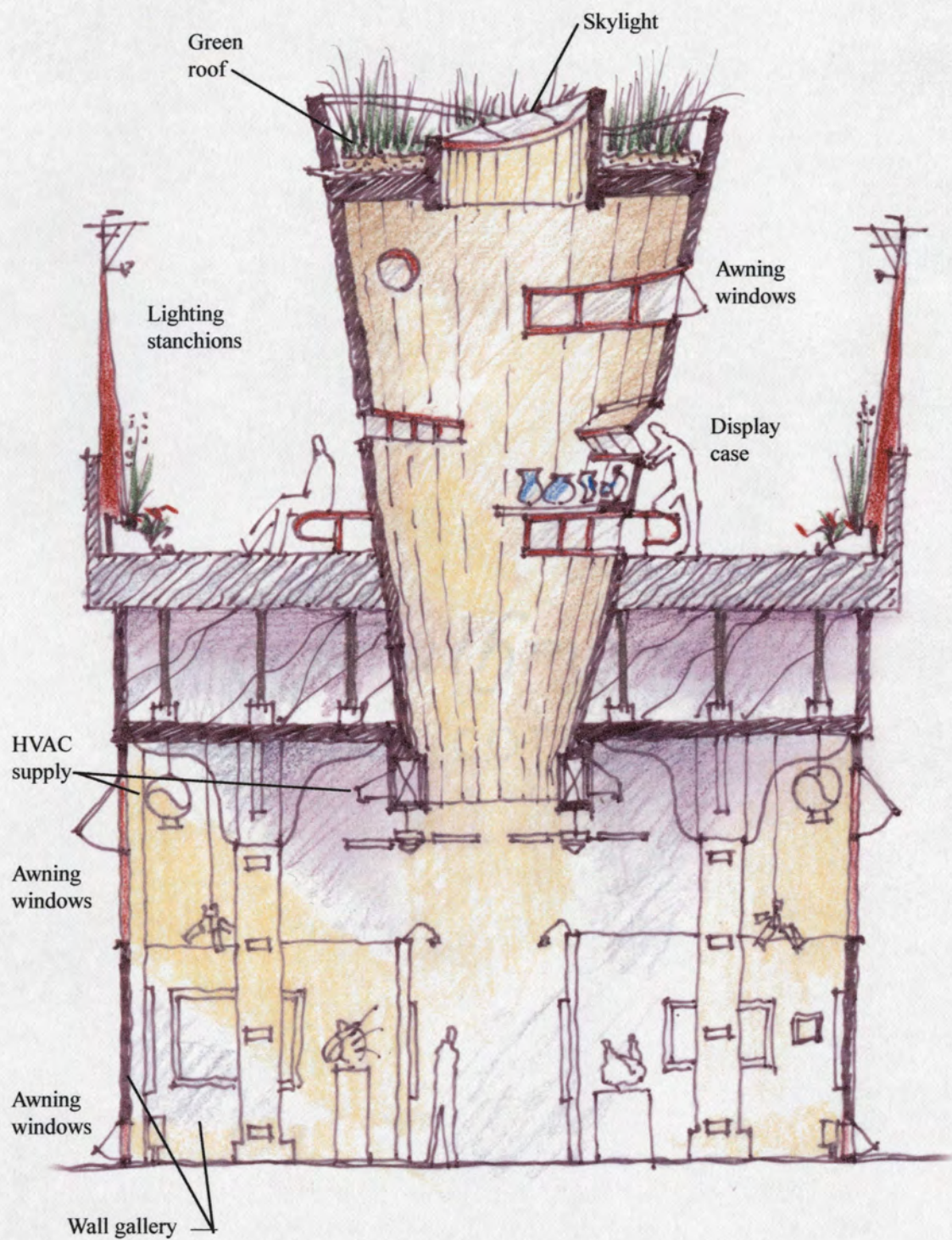


Figure 4.12, cross sectional diagram of light and ventilation cone, with green roof, display case, and gallery configuration below. Ink and color pencil on tracing paper. Sketch by Author, May 2003.

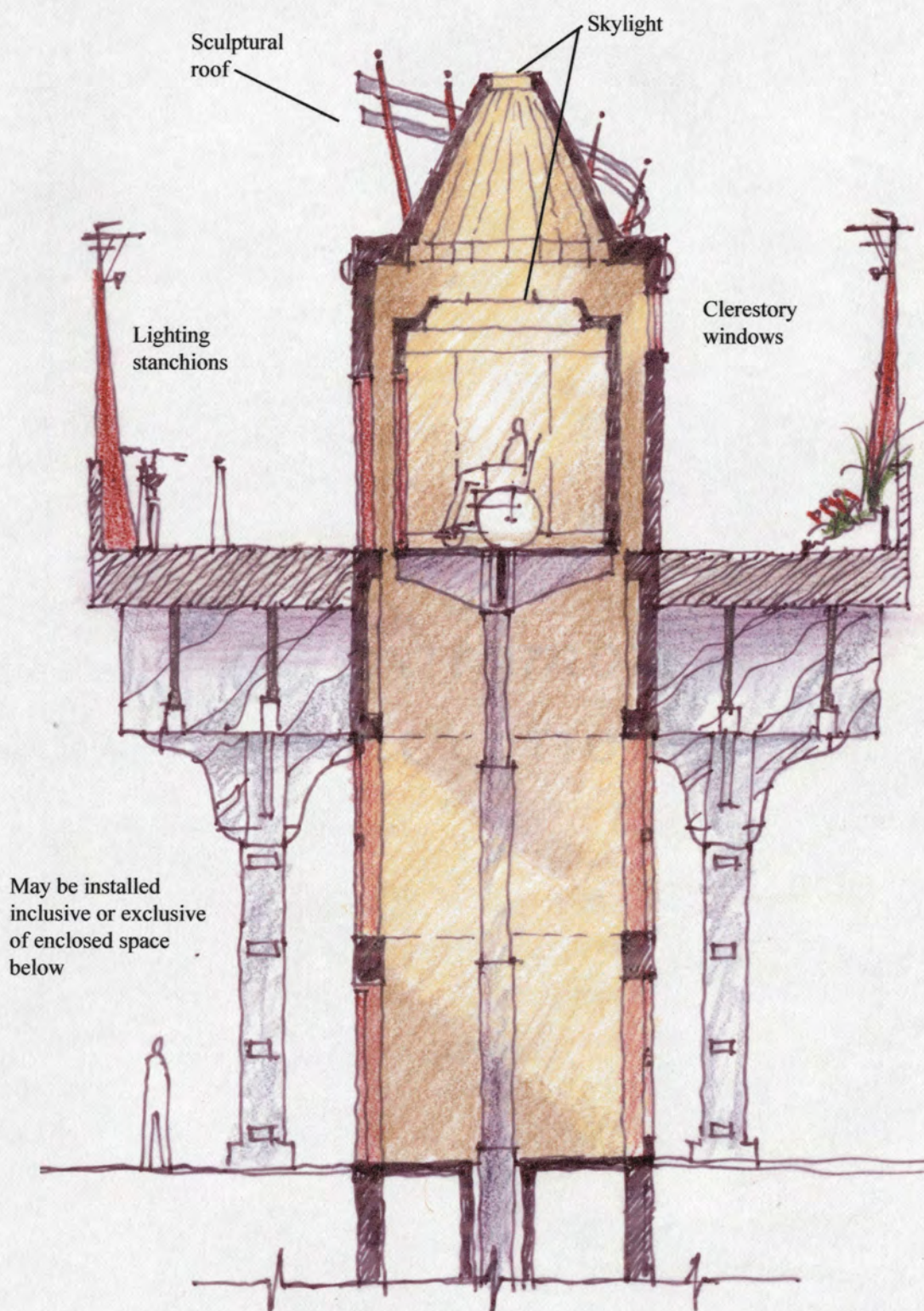


Figure 4.13, cross sectional diagram of piston elevator transition, Ink and color pencil on tracing paper. Sketch by Author, May 2003.

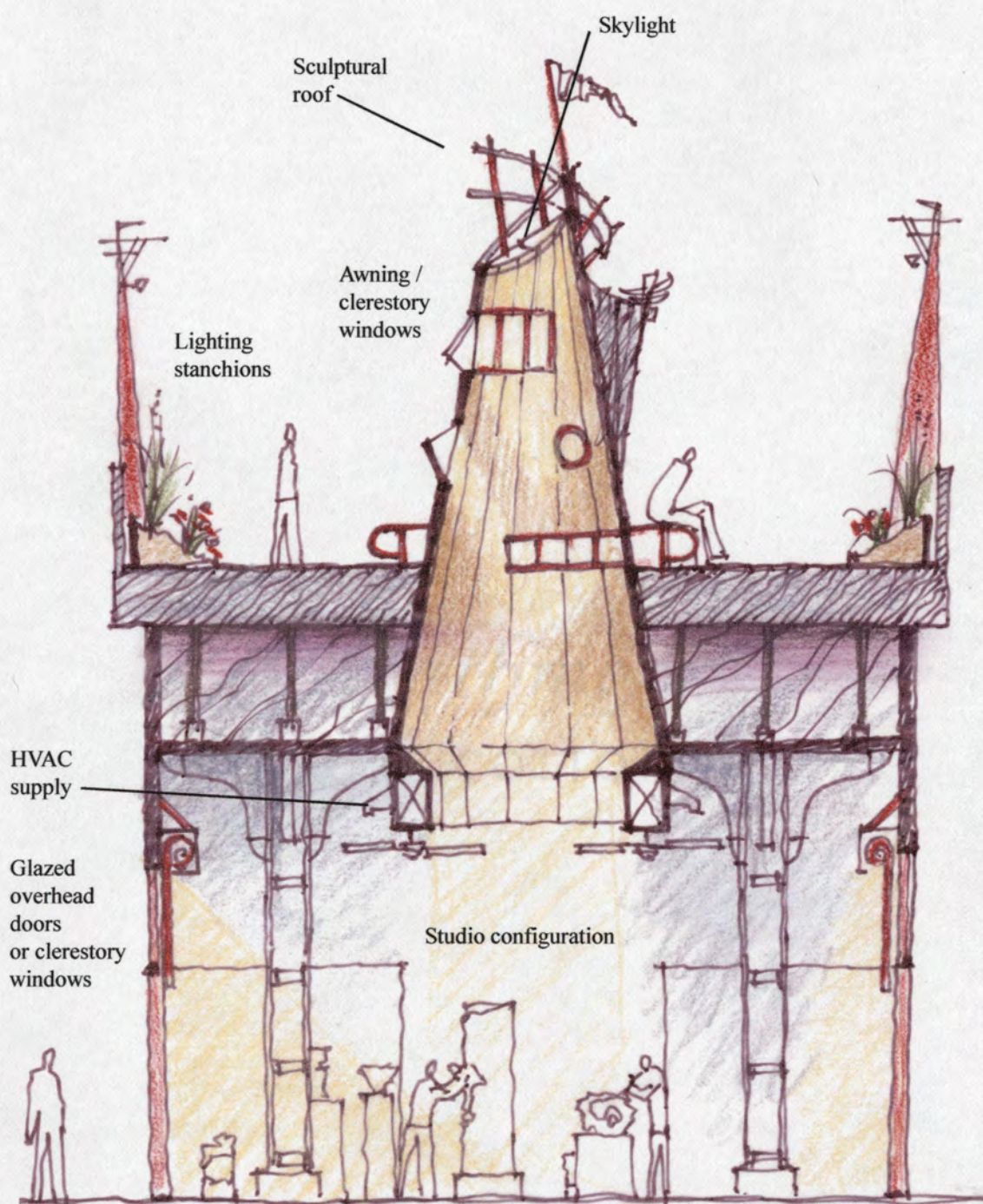


Figure 4.14, cross sectional diagram of conical light and ventilation stack, with studio configuration shown. Ink and color pencil on tracing paper. Sketch by Author, May 2003.

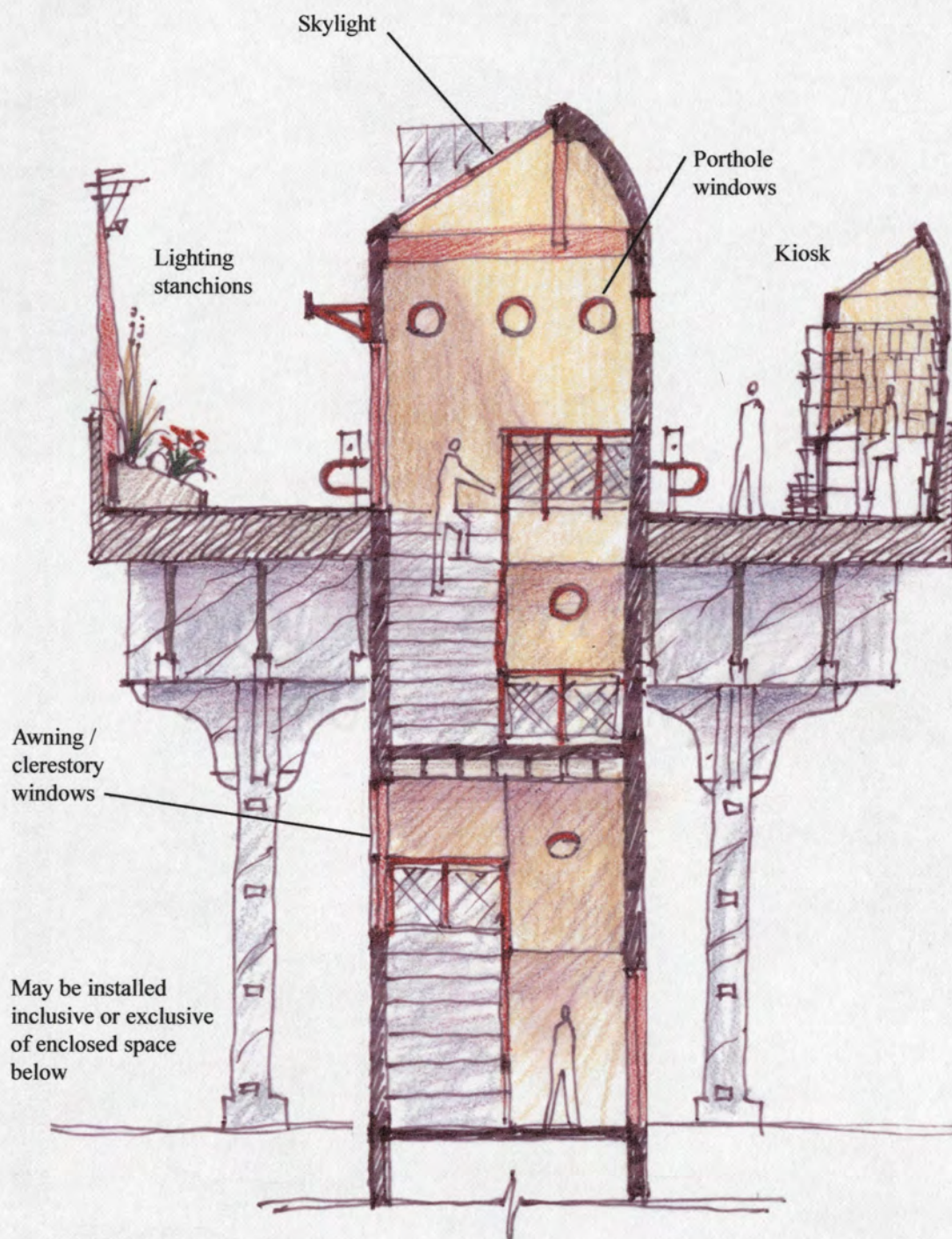


Figure 4.15, cross sectional diagram of stair section, with optional kiosk on top of deck. Ink and color pencil on tracing paper. Sketch by Author, May 2003.



Figure 4.16, approach to Nabisco / Chelsea Market. Follies have video and text monitors that may add artistic or media opportunities. Ink and color pencil on tracing paper. Sketch by Author, May 2003.

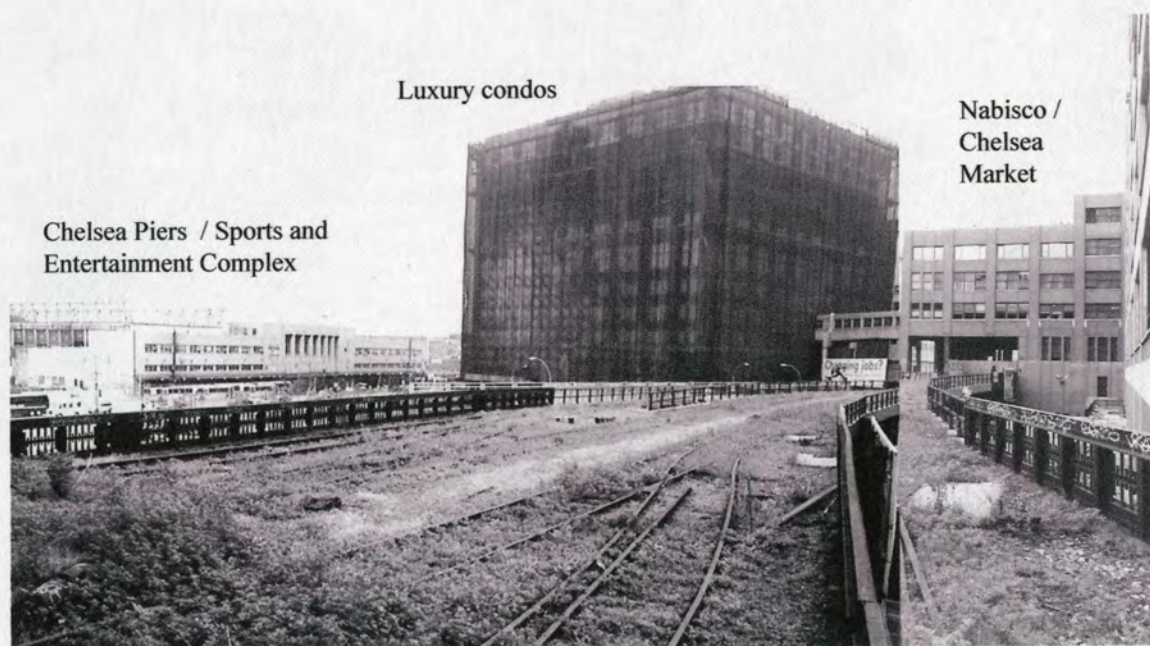


Figure 4.17, approach to Nabisco / Chelsea Market, near 14th street. Source: Friends of the High Line. www.thehighline.org

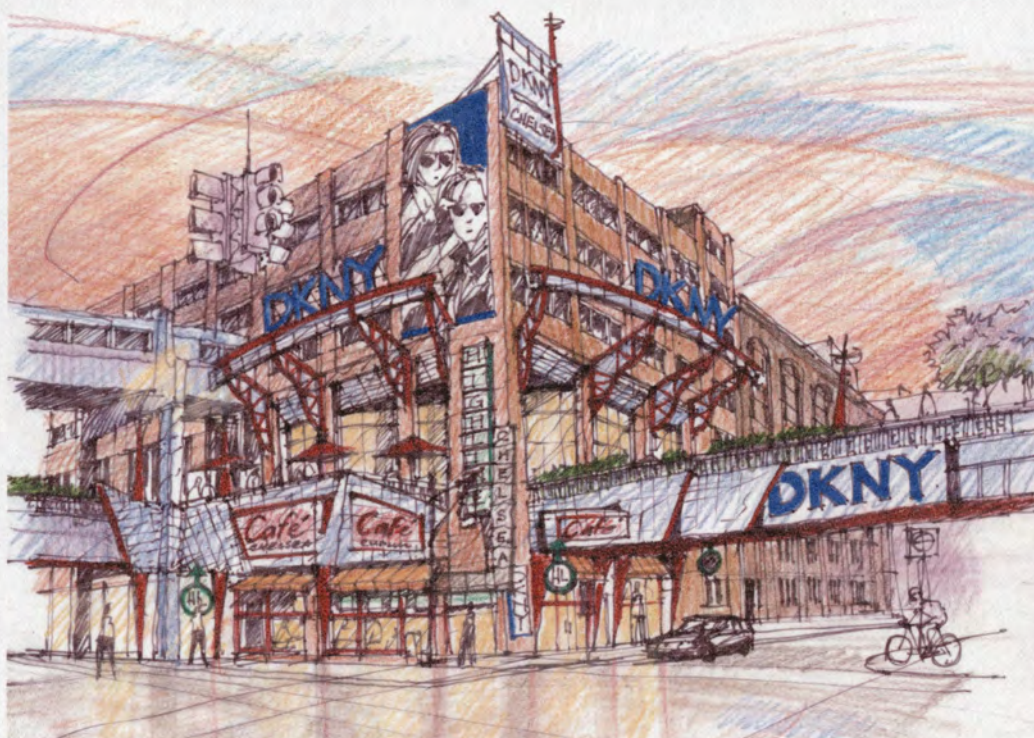


Figure 4.18, Nabisco Bldg. / Chelsea Market at corner of 10th Avenue and 14th Street, with two levels of retail and storefront access on the line. Ink and color pencil by Author, May 2003.



Figure 4.19, Nabisco Bldg. / Chelsea Market at corner of 10th Avenue and 14th Street. Source: Friends of the High Line. www.thehighline.org



Figure 4.20, proposed new storefronts, extending the deck to attach to nearby buildings. Ink and color pencil by Author, May 2003.



Figure 4.21, High Line between 23rd and 26th streets looking north. Source: Friends of the High Line. www.thehighline.org



Figure 4.22, proposed new studio or gallery configurations, enclosing space underneath the line. Kiosks with billboard backs also shown. Additional penthouses, windows and terraces recommended for adjoining buildings are shown along with supergraphics. Ink and color pencil by Author, May 2003.



Figure 4.23, High line between 23rd and 26th looking west. Source: Friends of the High Line. www.thehighline.org



Figure 4.24, proposed studio configuration, with tack space, awning and clerestory windows, and rack storage. Ink and color pencil by Author, May 2003.



Figure 4.25, High line understory. Source: Friends of the High Line. www.thehighline.org



Figure 4.26, proposed landscape improvements, including seating elements, kiosks, planting beds, and follies. Ink and color pencil by Author, May 2003.



Figure 4.27, High Line near 30th Street, looking north. Source: Friends of the High Line. www.thehighline.org

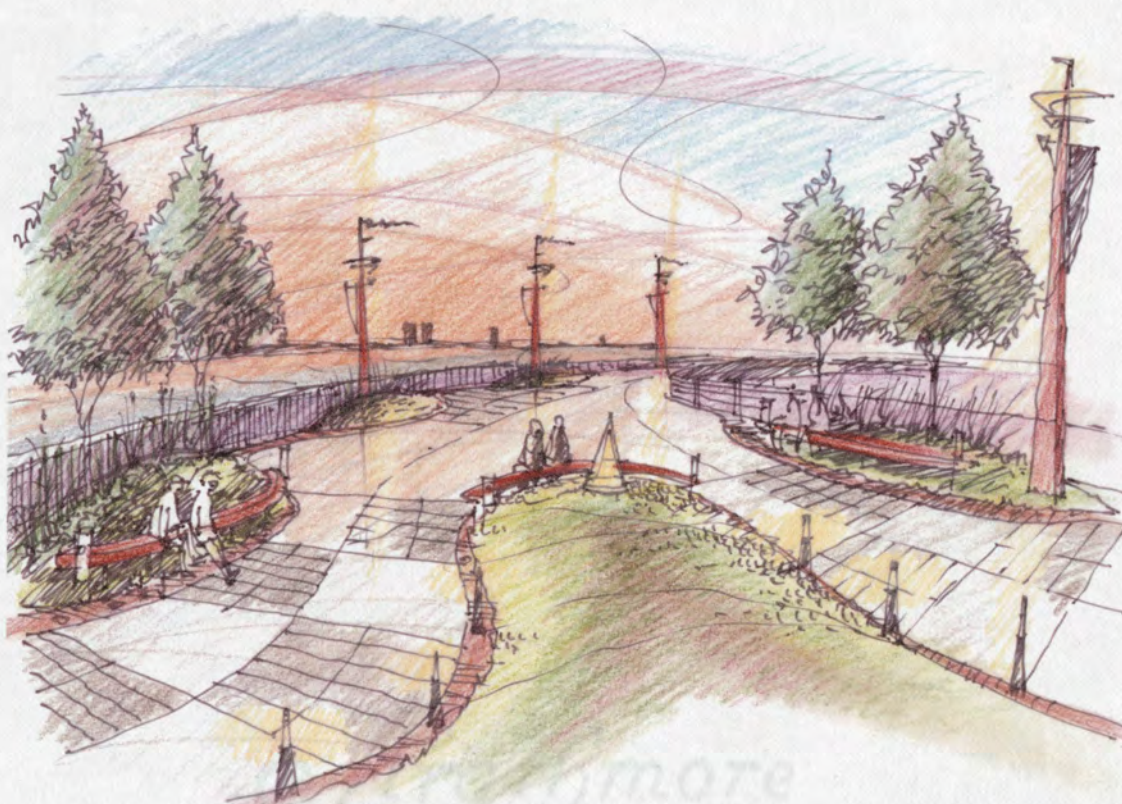


Figure 4.28, proposed landscape improvements, including seating, bollards, and lighting, near 30th Street looking west to the Hudson river and New Jersey. Ink and color pencil by Author, May 2003.



Figure 4.29, High line near 30th Street looking west. Javits Center and rail yards are to the right. Source: Friends of the High Line. www.thehighline.org

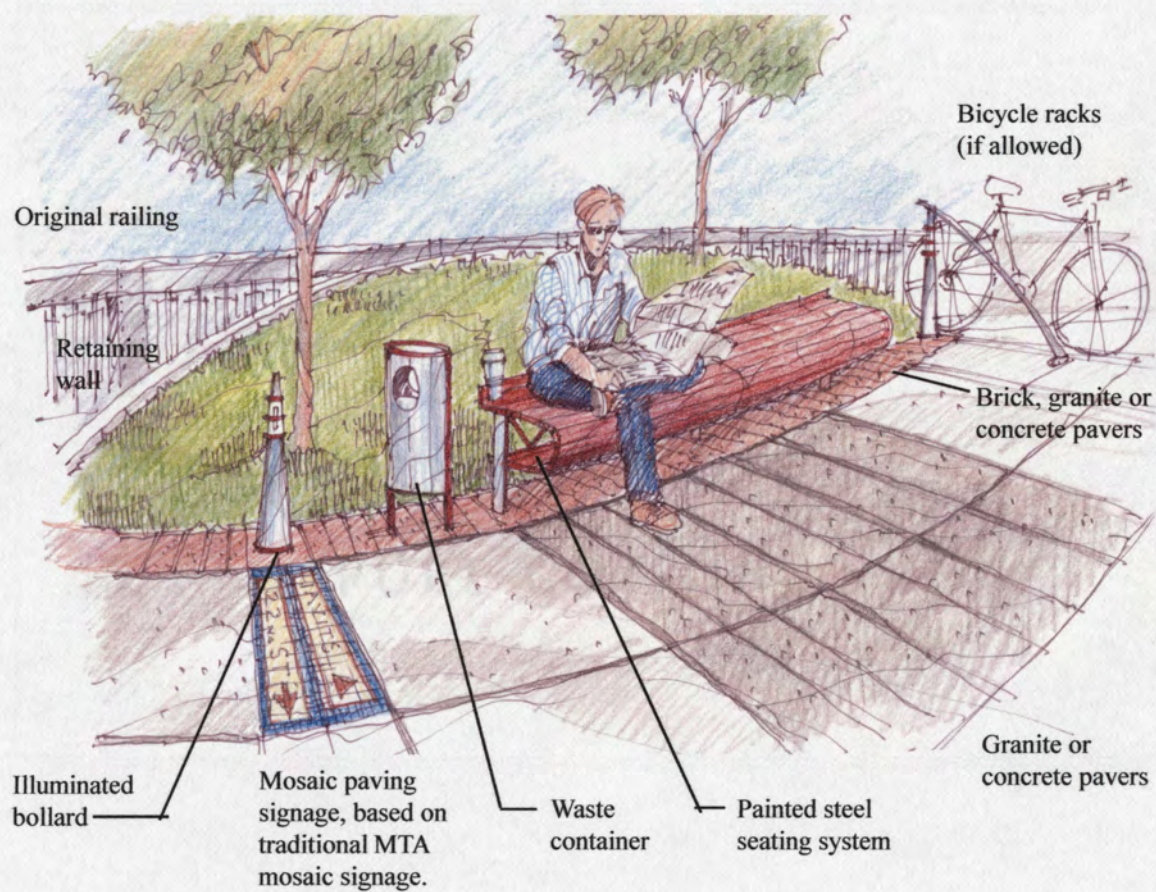


Figure 4.30, proposed landscape improvements in detail. Ink and color pencil by Author, May 2003.

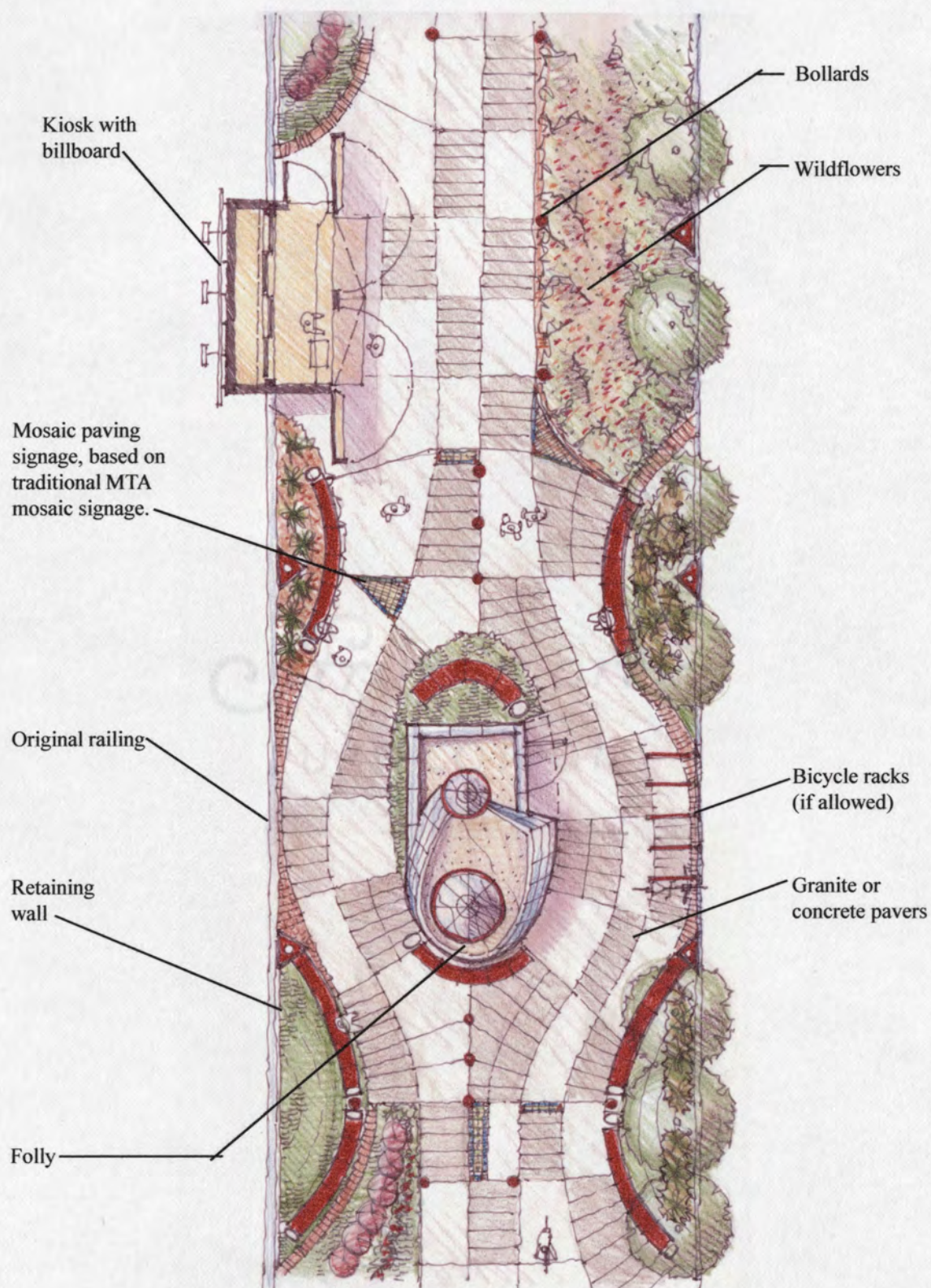


Figure 4.31, proposed improvements in plan view. Ink and color pencil by Author, May 2003.



Figure 4.32, "I Love NY" campaign of 1976 as originally designed by Milton Glaser. Source: www.miltonglaser.com.



Figure 4.33, proposed High Line billboard signage / promotional logo. Design concept references "I Love NY" campaign of 1976 originally designed by Milton Glaser. Source: www.miltonglaser.com. Digital graphics by Author.

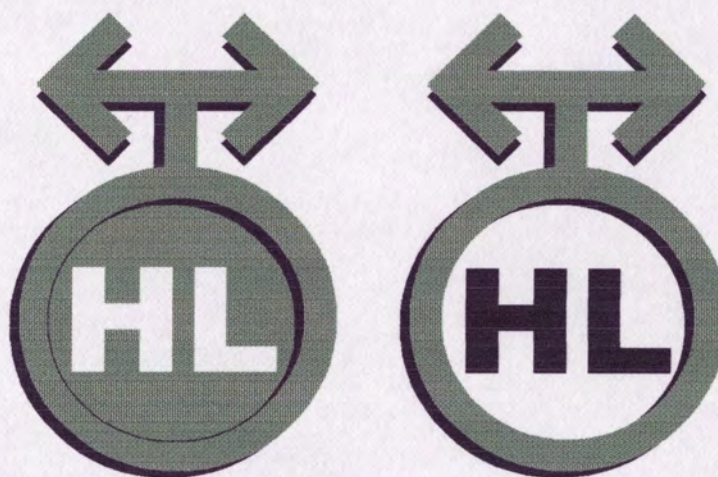


Figure 4.34, proposed High Line Signage. Design informs of an upward transition and parallel movement. Concept references New York City's MTA signage, originally designed in 1970 by Massimo Vignelli's Unimark International. Source: Metropolis Magazine, 5/2004 p.105. www.metropolismag.com. Digital graphics by Author.

CHAPTER 6: Conclusion

6.1 The experience

Entering a competition of this magnitude and visibility were a new experience for the author. The exposure and exhibition both in boards and via the internet were perhaps the largest audience for the author's design work. This alone proved worthwhile and marked a major achievement. The ability to view all of the entries via the World Wide Web marks a new era in architectural competitions. This visibility opens the process to the public in a forum not possible even ten years previous, and provides new opportunities for public projects of this nature and architecture as a public art to enter further into the public dialogue, as many, including the author, believe it should.

6.2 Seeing one's self

On a personal level, the author, through examining each entry on the World Wide Web, also learned a valuable lesson about his own design values, methods, vocabulary, idiosyncrasies, and tendencies in comparison to the field of entrants. In short, this process afforded a degree of examination and criticism rare in the traditional architectural studio education that the author had pursued consistently for a period of six years (1994-2000). In short, the competition was a rare opportunity to see one's interpretation of a design problem with 719 other 'peers.' This field, throughout the author's education, ranged from six to seventeen persons, and never exceeded more than one hundred. Such is the benefit of entering an open, international competition. Was the 'design project' successful? It shall remain in the judgment of the beholder. In any case, the author is

committed now more than ever to investigate new design problems wherever the opportunity may occur, and go forth. The author concludes, and is resolved, to prepare (for) the winding path, wherever it may lead.

Strathmore
PURE COTTON

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Chapters Four, Five, and Six.

None.

APPENDIX A: ORIGINAL COMPETITION GUIDELINES

from www.thehighline.org/competition

Welcome

"Thank you for your interest in "Designing the High Line," an open competition sponsored by Friends of the High Line (FHL). FHL is a New York City-based non-profit coalition of local residents, businesses, and civic groups dedicated to preserving the High Line, a 1.5-mile-long elevated rail line on Manhattan's Far West Side. This brief includes information on the purpose and procedures of the competition, as well as registration materials. The competition will culminate in a major exhibition at Grand Central Terminal, accompanied by a publication and website. As the Professional Advisor, I will serve the competition by providing guidance and advice. All questions and communication regarding participation in the competition should be directed to me via email at:

competition@thehighline.org

or via postal mail at:

Reed Kroloff, Professional Advisor

Friends of the High Line

Hudson Guild, Room 225

441 West 26th Street

New York, NY 10001

I welcome you and wish you good luck." Reed Kroloff

Introduction

Over the last two years, the movement to preserve and reuse the 22-block-long High Line elevated rail structure has received widespread coverage in the national press and has become a rallying point for New York's elected officials, community organizations, and civic groups. Now, for the first time, architects, landscape architects, designers, planners, artists, horticulturalists, and community members are invited to create visionary design proposals for the structure's reuse as an elevated, 1.5-mile-long public promenade. We encourage bold ideas that take advantage of the unprecedented opportunities presented by the High Line and that address important practical issues, such as access and safety, in creative ways.

The conversion of the High Line to public open space will be a reclamation of urban transportation infrastructure unparalleled in this country. Once the upper deck is opened to the public, residents and visitors will be able to walk 22 blocks through the city without ever encountering motorized traffic. Starting at the Hudson Rail Yards area, where neighborhood features include the Jacob Javits Convention Center, the Hudson River Park, and the new Penn Station site, and where a #7 subway extension and a multi-use sports and entertainment facility have been proposed, pedestrians can move south through the art galleries and warehouses of West Chelsea into the Gansevoort Meat Packing District. Old buildings and new will relate to an elevated public space that offers views of New York unavailable from any other vantage point. Inventively reconceived, the High Line will encourage design innovation and at the same time become a defining element of its rapidly changing neighborhoods.

The Challenge

We challenge competitors to create compelling visions for a new urban public space on 1.5 miles of existing New York City infrastructure.

The initiative to reclaim the High Line faces complex political, legal, and financial hurdles. Competitors can play a

vital role in overcoming these hurdles by proposing captivating designs that will advance the process and raise public awareness of the unique potential of the High Line. Innovative visions will demonstrate how the line can be transformed in bold, optimistic ways to benefit New York City for generations.

Objectives

This open, one-stage competition seeks to identify proposals for reuse of the High Line that:

- * Define a comprehensive vision for the reuse of the High Line as an original 1.5-mile-long public open space
- * Identify design solutions to the challenge of providing plentiful access to the High Line's elevated platform, including: 1. universal, or A.D.A.-compliant, access facilities; 2. access systems integrated into existing and/or future construction surrounding the High Line
- * Conceive an innovative plan for the environment to be experienced by a visitor to the High Line's elevated platform—an environment that might include (but is not limited to) landscaping/plantings, art-related uses, and recreational amenities
- * Define compelling treatments for the spaces beneath the High Line, including street and sidewalk crossings (which are publicly controlled), and underlying private lots and buildings (controlled by individual property owners)

Acknowledgements

"Designing the High Line" gratefully acknowledges the generous support of the National Endowment for the Arts, the New York City Council, and the New York City Department of Youth and Community Development. Site Description

The competition site is the High Line, an elevated rail structure running from 34th Street to Gansevoort Street along the Far West Side of Manhattan in New York City. The rail structure is approximately 1.45 miles long and generally runs 29 feet above the street (except at its northern terminus, where the track descends to ground level adjacent to 34th Street). The High Line travels through 2 buildings and above 13 more. It crosses streets 25 times along 22 city blocks. The line is constructed of steel and topped with a reinforced concrete deck, gravel ballast, and metal tracks and handrails. The total surface area is 296,000 square feet (or approximately 6.7 acres), ranging in width from 30 feet to 88 feet. It is not currently in use, and it is closed to traffic and public access. (See "Available Research," below, for maps and CAD drawings.)

The High Line runs through three neighborhoods that formerly were centers for transportation and industrial uses: The Hudson Rail Yards area, Far West Chelsea, and the Gansevoort Meat Packing District. The context reflects this heritage, with a building inventory that includes many garages, factories, and warehouses. The area is now under significant redevelopment pressure and has begun to change in character. Over the past 15 years, Far West Chelsea has become an international art-world hub, with many of the galleries that once clustered in SoHo moving into warehouses and loft buildings between 20th and 29th Street, west of 10th Avenue. At the southern end of the Line, many meat processing factories in the Gansevoort Meat Packing District have been replaced by designer boutiques and destination restaurants. At the northern end of the Line, the City has begun a coordinated redevelopment initiative that may include a substantial new business and residential district, as well as a multi-use sports and entertainment facility (click here to go to the NYC Department of City Planning's Hudson Yards website). Running roughly parallel to the High Line—directly adjacent in the area between 34th and 30th Streets, and one to two blocks away from the Line south of 30th Street—is the Hudson River Park, currently under construction in stages.

The High Line was built to support two fully loaded freight cars, and studies indicate it remains structurally sound, though FHL expects to initiate a program of improvements which include replacing portions of the concrete rail bed and painting the steel support structure, prior to the development of the public open space.

There has recently been an increase in illegal trespassing on the High Line. Numerous individuals have been issued tickets, summons—and we have even heard reports of arrests. FHL urges its supporters in the strongest terms not to trespass. FHL does not control access to the Line, which is private property, owned and managed by CSX Corporation. Accessing the Line without CSX permission is illegal. Unfortunately FHL cannot offer tours to individuals, student groups, or those entering the design competition. Trespassing on the Line threatens FHL's working relationship with CSX, which in turn may threaten our long-term ability to open the Line to full and complete public access. Help us save the High Line and open it to the public: Don't trespass.

History

Built between 1930 and 1934 to deliver freight to factories and warehouses along New York City's bustling industrial

West Side, the High Line was once part of an infrastructure improvement project that ultimately eliminated 105 dangerous street-level rail crossings in Manhattan. The structure originally ran from the Hudson Rail Yards down to Spring Street. It remained in service until 1980, though its southernmost blocks were demolished in the early 1960s. Since then, it has faced an uncertain fate. No longer necessary for its original purpose, yet valuable as an unobstructed right-of-way through Manhattan, the High Line sits dormant, with grasses, trees, and wildflowers overgrowing its tracks. It is owned by New York Central Lines, a wholly owned subsidiary of Consolidated Rail Corporation (Conrail), and it is managed by CSX Corporation. CSX is the Conrail shareholder which acquired asset management of the Line in 1999.

Also in 1999, a not-for-profit group of neighborhood residents, businesses, design professionals, and civic organizations joined forces to form Friends of the High Line, hoping to reuse the remaining 1.5 miles of track as an elevated rail-trail. Nearly 12,000 miles of rail-trails have already been opened nationwide, and an additional 16,500 are in development.

In late December, 2002, the City of New York filed papers with the Surface Transportation Board (STB) requesting that negotiations begin to transform the High Line into an elevated public walkway. Specifically, the City requested a Certificate of Interim Trail Use, or CITU, for the High Line. The granting of a CITU would start a process called "rail-banking," which allows out-of-use rail corridors to be reused as recreational trails (See "Rail-Banking Strategy," below).

The City of New York's request for a CITU is just the first step in a long, complex set of procedures required to transform the High Line into an elevated public open space. Numerous political, legal, and financial challenges must be met, involving negotiations between CSX, the City of New York, the State of New York, underlying property owners, and community groups, before a final design can be developed.

Special Conditions

Ownership Issues

The High Line comprises the rail platform, the 475 columns that support it, and a "box" easement that extends 20 feet above the rail platform. The easement does not include any property below the tracks, except for the landing sites for the supporting columns. The High Line's structure and easement are owned by New York Central Lines, a wholly-owned subsidiary of Consolidated Rail Corporation (Conrail), and it is managed by CSX Corporation. CSX is the Conrail shareholder which acquired asset management of the Line in 1999. The property beneath the structure and its easement and the air rights above the structure and its easement are owned by:

- * The State of New York (which controls the Hudson Rail Yards)
- * The City of New York (which owns all the street crossings and the Gansevoort Meat Market Center)
- * Private property owners

Any proposals that extend beyond the structure and the envelope of its easement must recognize the ownership of the underlying property and the air space above and to either side of the easement.

Rail-Banking Strategy

The mechanism that Friends of the High Line has identified to convert the High Line to a public open space is called rail-banking. As part of the 1983 National Trail Systems Act, the U.S. Congress passed legislation that allowed out-of-use rail corridors to be utilized as trails while being "banked" for future transportation needs. Rail-banking a rail corridor depends on the ability to maintain that corridor's potential future connection to the national rail system. Tracks are not required to physically connect to the national rail system, but an easement must be preserved allowing a connection in the future. Design proposals should respect this requirement. Currently the High Line's easement permits a future connection roughly at 34th Street and 11th Avenue, where it meets Amtrak's Empire Line, which runs up the West Side in an underground cut. If desired, the High Line's structure and easement could be shortened from the southern end of the Line, so long as the continuity of the remaining, northern portion is not broken. It would also be possible to eliminate a section of the Line between 30th and 34th Streets so long as an easement was preserved allowing potential future connection to the national rail system via tracks within the Hudson Rail Yards.

Community Objectives

The High Line runs through communities that are keenly aware of existing development pressures. Community groups and representatives in this area have historically taken an active role in creating community-based planning documents, some of which have affected New York City policy. An overview of current community objectives in the area would

include:

- * Preservation of historic/neighborhood character
- * Controls for height and bulk in new construction
- * Controlled introduction of residential uses
- * Provisions to maintain current arts and manufacturing uses
- * Open-space creation
- * Traffic congestion mitigation
- * Creation of affordable housing
- * Controls on adult/nightclub uses

Proposals are not required to address these issues, but competition participants should be aware of them and may choose to investigate community planning issues in proposals. In particular, proposals which investigate potential development adjacent to the High Line may wish to consider these issues. Reclaiming the High Line Study

Reclaiming the High Line, a reuse study, was published by the Design Trust for Public Space and Friends of the High Line in March 2002. You may view the study in PDF format or purchase a bound copy for \$15.00 from Friends of the High Line. Alternatively, you may also send \$15 to Friends of the High Line, Hudson Guild, Room 225, 441 West 26th Street, New York, NY 10001.

CAD Drawings

As a foundation for Reclaiming the High Line, Casey Jones, fellow of the Design Trust for Public Space, created CAD drawings of the High Line structure.

Hudson Yards Information

The New York City Department of City Planning's website offers information about ongoing planning efforts in the Hudson Yards area of Far West Midtown. Included are the December 2001 "Far West Midtown - A Framework for Development" and the November 2002 "Hudson Yards: Master Plan."

High Line Flora

To view a document detailing the types of plant species found growing on the High Line, click [here](#).

Photography

To view and download photos of the High Line, click on one of the thumbnails below. The photos shown below may be used in competition entries.

Additional High Line photographs can be seen in the "Gallery" section of FHL's Web site.

Additional Online Resources

Manhattan Community Board No. 4
<http://www.manhattancb4.org/>

New York Magazine, 2001 Chelsea real estate
<http://www.newyorkmetro.com/nymetro/realestate/features/4885/>

New York Magazine, Gansevoort Meat Market Area
<http://www.newyorkmetro.com/nymetro/food/reviews/restaurant/4145/index.html>

New York Magazine, Neighborhood profile: Chelsea
<http://www.newyorkmetro.com/realestate/articles/neighborhoods/chelsea.htm>

All of the Articles below are from the New York Times and require purchase:

City of New York's Hudson Yards Redevelopment Plans
<http://query.nytimes.com/gst/abstract.html?res=F10612F935540C738FDDAA0894DB404482>

Gansevoort Market Area

<http://query.nytimes.com/gst/abstract.html?res=F40617F9395F0C7B8CDDAB0994DA404482>

Chelsea Gallery Real Estate

<http://query.nytimes.com/gst/abstract.html?res=F40716F83E550C748CDDAE0894DA404482>

Gansevoort Market District Preservation

<http://query.nytimes.com/gst/abstract.html?res=F50711FA3E5B0C778CDDAF0894D9404482> Objectives

This open, one-stage competition seeks to identify proposals for reuse of the High Line that:

- * Define a comprehensive vision for the reuse of the High Line as an original 1.5-mile-long public open space
- * Identify design solutions to the challenge of providing plentiful access to the High Line's elevated platform, including: 1. universal, or A.D.A.-compliant, access facilities; 2. access systems integrated into existing and/or future construction surrounding the High Line
- * Conceive an innovative plan for the environment to be experienced by a visitor to the High Line's elevated platform—an environment that might include (but is not limited to) landscaping/plantings, art-related uses, and recreational amenities
- * Define compelling treatments for the spaces beneath the High Line, including street and sidewalk crossings (which are publicly controlled), and underlying private lots and buildings (controlled by individual property owners)

Competition Structure

This is a one-stage, open competition intended to solicit ideas for the reuse of the High Line.

Pedestrian Use

Competitors are invited to submit proposals for reusing the High Line as a linear, elevated, public open space built for pedestrian use. A rationale for focusing on pedestrian use is summarized in *Reclaiming the High Line*, p. 76.

Access

Converting the High Line to a public open space will create specific demands for access and safety. The Line runs nearly 30 feet in the air, at times adjacent to and even through privately owned property. Currently there is no public access to the Line, a situation competitors must remedy. Access solutions may involve public and/or private property. Potential public sites for access to the line are identified in *Reclaiming the High Line*, p.42. Access to the line must be free and universal. Further, competitors must demonstrate attention to, and care for, public safety on, above, and below the Line.

Public Use

Proposals must reserve the Line for public use, though private development and ownership may (and already does) occur immediately adjacent to, above, and below the Line.

Private Property

Much of the property below and adjacent to the High Line is privately owned. Many of the private property owners also own air rights above the Line, as do the City and State of New York. All design proposals must respect those ownership rights. The sponsors hope that the designs created in this competition will illustrate to owners of underlying property that redevelopment of the High Line will bring them valuable opportunities that they may not yet imagine.

Hudson Rail Yards

The area between 30th and 34th Streets, known as Hudson Rail Yards, is the railroad marshalling yard for the Metropolitan Transit Authority/Long Island Rail Road. This area has recently been proposed as the location for a multi-use sports and entertainment facility. To construct such a facility, a platform would have to be constructed above the existing railyards. Related improvements would include an extension of #7 subway line to service the Hudson Rail Yards area. Competitors may address these proposals but should be aware that the redevelopment of the Hudson Rail

Yards site is not the principal subject or objective of the competition. Competition Announcement February 5, 2003 Questions Deadline April 4, 2003 Answers Posted April 21, 2003 Registration Deadline April 25, 2003 Late Registration Deadline May 16, 2003 Submission Deadline May 23, 2003 Jury May 30, 2003 Grand Central Terminal Exhibition July 9-26, 2003 Who Can Enter

All interested parties, including multi-disciplinary teams, are invited to enter. For exclusions, see "Rules: Eligibility" below.

Registration Process

Entrants are required to register for the competition prior to submitting their entry. For registration deadlines, see "Schedule," above.

There are two ways to register for "Designing the High Line."

1. Online Registration. Entrants can register online, paying by credit card via the secure PayPal system. Upon completion of online registration, entrants will immediately receive their registration confirmation and registration number. This document and number must be printed out and included with final submission of contest entry (see "Submission Requirements," below). Registration must be completed by April 25, 2003 for standard-fee registration; by May 16, 2003, for late-fee registration. To register online, go to "Online Registration," below.

2. Offline Registration. Entrants can register offline, via postal mail or fax. Payment options include personal check, money order, cashier's check, or credit card. To register offline, print out registration form, fill it out, and mail with payment or fax with credit card payment to Friends of the High Line as indicated on form. FHL will send in reply, via postal mail, a registration confirmation and registration number. This document and number must be included with final submission of contest entry (see "Submission Requirements," below). Registration forms must be received in FHL's offices by April 25, 2003 for standard-fee registrations; by May 16, 2003, for late-fee registrations. To print out offline registration form, go to "Offline Registration," below.

Fees

Individual & Team Entries

\$50: Registrations received by April 25, 2003

\$100: Registrations between April 26 and May 16, 2003

Studio Entries

(Schools may pay a per-studio fee and enter as many as 15 students)

\$300: Studio registrations received by April 25, 2003

\$450: Studio registrations between April 26 and May 16, 2003

Entries which arrive without registration or entry fee may be discarded. All checks and credit card payments will be verified using standard verification procedures.

All payments are final. The Competition will not be able to offer refund for registrants who do not submit an entry.

Submission Requirements

Entrants should submit two 30" x 40" (0.762 x 1.016 meters) presentation boards, with the 40" sides oriented vertically, and organized side-by-side. The boards should have a maximum thickness of 0.5" (12.7 mm) and weigh no more than 5 pounds (6.8 kilograms) each. The boards must lie flat against an easel or wall, and may not include anything that projects more than 0.25" (6.35mm) from the surface.

Presentation drawings are at the discretion of the entrant, but must reflect the competition's objectives (see "Objectives," above).

The presentation board should document clearly and concisely the entrant's approach to the project. Ideas about the form, organization, materials, site planning, and design direction of the High Line should be included. Any verbal description must be included on the presentation side of the board and incorporated into the graphic layout of the

concept.

Presentations should be easily understood by a lay audience. Several members of the competition jury will not be familiar with architectural drawings and symbols. Further, the sponsors intend to display the competition entries in a high-traffic public setting and utilize them in education programs about the High Line.

No models will be accepted. However, photographs or computer renderings of models may be incorporated into the presentation.

All entries must be submitted without any marks, logos, insignia, or writing that identify their authorship (see "Anonymity," below). Competitors must affix an opaque envelope to the rear of each competition board. Both the envelope and the board must be labeled only with the competitor's identification number (which will be assigned upon registration). Sealed inside this envelope should be a copy of the registration confirmation.

Competitors may submit as many entries as they desire. However, each entry must have a separate registration confirmation and entry form.

Deadline

All submissions must be received by the Professional Advisor in New York City by no later than 5:00 p.m. (EST) on May 23, 2003, the stated deadline in "Schedule" section, above. This is not a postmark deadline. The actual boards must be received by the given day and time.

Mail or deliver entries to:

Designing the High Line Competition
The Metropolitan Pavillion
c/o Joshua Young
124 W. 19th Street
New York, NY 10011
USA

NOTE: Hand-deliveries can only be made from Monday, May 19, 2003, to Friday May, 23, 2003, between the hours of 10:00 a.m. and 4:00 p.m.

Competitors are solely responsible for ensuring their entry arrives on time. The sponsors recommend competitors contract with a shipping or delivery service that guarantees delivery and provides a tracking number. The competition's management is not responsible for any materials which do not arrive on time, or arrive in a condition that renders them unsuitable for display.

Questions and Answers

Below are answers to frequently asked questions about making competition entries for Designing the High Line. In addition, interviews with competition jurors have been posted on ArchNewsNow.

CURRENT ACCESS

Q: Can competition entrants go up on the High Line?

A. The High Line is private property, owned and managed by CSX Corporation. Unfortunately Friends of the High Line (FHL) cannot offer tours to individuals, student groups, or those entering the design competition.

WARNING ABOUT TRESPASSING: In recent weeks, there has been an increase in illegal trespassing on the Line. Accessing the Line without CSX permission is illegal. We've heard reports of numerous ticketings and arrests. FHL urges its supporters and competition entrants in the strongest terms not to trespass in this manner. Trespassing on the Line threatens FHL's working relationship with CSX, the railroad that owns and controls the Line. This could in turn threaten our long-term ability to open the Line to full and complete public access. Help us save the High Line and open it to the public: Don't trespass.

SUBMISSIONS

Q: Must contestants adhere strictly to the submission format outlined in the competition guidelines under "Submission Requirements?"

A: Yes. The submission requires two 30" x 40" (0.762 x 1.016 meters) presentation boards, with the 40" sides oriented vertically, organized side-by-side. The boards should have a maximum thickness of 0.5" (12.7 mm) and weigh no more than 5 pounds (6.8 kilograms) each. The boards must lie flat against an easel or wall and may not include anything that projects more than 0.25" (6.35mm) from the surface. Unfortunately we cannot accept submissions in any other format.

Q: Can contestants submit supplementary materials along with their presentation boards, such as videos, booklets, or models?

A: No.

Q: Can my competition entry address just a portion of the High Line, rather than the entire length?

A: No and yes. One of the four principal competition objectives is to "define a comprehensive vision for the reuse of the High Line as an original 1.5-mile-long public open space." In stating that objective, the competition sponsors ask that one portion of each submitted proposal depict a vision for the Line in its entirety. However, the size and level of specificity of that part of the proposal, and the percentage of space it occupies on the proposal boards, is completely up to entrants. The other three competition objectives (addressing access, spaces below the Line, and the public environment atop the Line) could all focus on a portion of the Line rather than the Line's entire length, if an entrant so desires.

RESOURCES

Q: I do not live in New York and would like to get a better sense of the neighborhoods through which the High Line runs. Are there pictures available?

A: Some new photos of the High Line itself have recently been added to the "Resources" section of the competition guidelines. Also under "Resources," we've just added a list of links to newspaper and magazine articles about the High Line neighborhoods, as well as a link to Manhattan Community Board No. 4, through which the High Line passes.

Q: Can contestants use images from the Friends of the High Line Web site and the publication Reclaiming the High Line on boards submitted as competition entries?

A: Contestants may use images from the FHL Web site and the publication Reclaiming the High Line for their submitted competition boards ONLY. The images MAY NOT be used for publication, commercial use, or for any other purpose.

Q: Do you have information on the heights of the buildings flanking the High Line, on the height of the High Line, span between pillars, width and placement of tracks, etc.?

A: FHL does not have any information available that is not currently featured on the "Resources" section of the competition guidelines.

RAILS-TO-TRAILS & RAIL-BANKING

Q: I understand that the High Line may be preserved, opened as public open space, and transferred from private to public control using a Federal program called "rail-banking." Does rail-banking require that the structure be kept be "train-ready" - i.e. that trains can immediately start running again if necessary?

A: No, the structure does not have to be kept "train-ready."

Q: Does it mean the tracks need to stay in place?

A: No, the tracks do not need to remain in place.

Q: Does it mean the High Line must stay physically connected to the national rail system?

A: To qualify for rail-banking, the easement that allows the High Line to exist-but not necessarily the structure itself or its tracks-needs to remain viably connected to the national rail system, allowing the future potential for the reestablishment of rail service. Simply put, proposals must maintain an easement or right-of-way that allows the construction of tracks and/or other infrastructure necessary to reestablish future rail service connected to the national rail system.

Q: Do rail-banking requirements prohibit us from building structures on the High Line?

A: Structures built on the High Line must not obstruct public passage through the open space created by rail-banking, and they must not be so large or permanent that they could not reasonably be removed if rail-service should one day be reestablished. For example, a tourist information book or coffee kiosk at one side of the High Line that still allows the public to pass by unobstructed is acceptable. A commercial environment that requires paid admission is prohibited. A foundation support for a large-scale structure that could not be removed is prohibited.

DESIGN

Q: Can design proposals incorporate the buildings surrounding the High Line?

A: The competition sponsors encourage entrants to concentrate on the elevated structure itself, the way access systems might be developed (including access that might be incorporated into existing and new buildings next to the Line), treatments for spaces under the Line, and designs for the Line's upper deck, more than on the design of surrounding buildings. Designing the High Line is about creating a new public space that works in relation to a evolving urban neighborhood.

FUTURE OWNERSHIP

Q: Who will have ownership of the Line in the future: CSX, the City or State of New York, or a private party?

A: In December 2002, the City of New York took the first step toward "rail-banking" the Line by filing a request for a Certificate of Interim Trail Use (or CITU) with the Federal Surface Transportation Board. A CITU would allow the City to negotiate with CSX, the railroad that now owns the High Line, to define mutually agreeable terms allowing the City take control of the structure and its easement, either by deed or lease. The City could then choose to manage the Line's conversion itself or negotiate with another public, public/private, or non-profit entity to manage the process.

A.D.A. COMPLIANCE

Q: When discussing access systems, your guidelines mention the need for A.D.A. compliance. What is A.D.A.?

A: A.D.A. is short for the Americans with Disabilities Act. In order to insure equal access to places of public accommodation by persons with disabilities, the A.D.A. has established design guidelines. For more information of A.D.A. and its guidelines, go to <http://www.ada.gov>. Jurors

Julie Bargmann

Landscape Architect and Professor of Landscape architecture at the University of Virginia

Julie Bargmann is nationally recognized as an innovative designer with over 15 years of experience in the building of regenerative places and in research-based graduate design education. Her on-going design research Project D.I.R.T. (Design Investigations Reclaiming Terrain) focuses on the cultural and ecological potential of working with complex processes of reclaiming industrial sites. As Associate Professor at the University of Virginia School of Architecture, Bargmann explores emerging technologies of remediation as the students invent design alternatives for evolutionary transformations of contaminated communities. At her small design practice D.I.R.T. studio, Bargmann collaborates with engineers, scientists, architects and artists on industrial and urban landscapes across the country. Projects range from the revitalization of Ford Motor Company's River Rouge plant to redevelopment of a ConEdison power plant on the East River of Manhattan. Currently Bargmann is working with the U.S. Environmental Protection Agency on reuse and remediation design frameworks of Superfund sites along with completing a Graham Foundation Grant supported publication "Toxic Beauty" forthcoming from Princeton Architecture Press.

Vishaan Chakrabarti

Director of Manhattan Office, New York City Department of City Planning

In October, 2002, Vishaan Chakrabarti, AIA, was appointed Director of the Manhattan Office for the New York Department of City Planning. A key member of the Department's executive staff responsible for fulfilling the agency's mission in Manhattan, Chakrabarti advises the Mayor's Office and the City Planning Commission on planning issues throughout the borough, manages the thirty-person team constituting the Manhattan Office, and acts as the primary liaison to a wide range of stakeholders including elected officials, community organizations, major institutions, and private sector entities on matters of urban design, land use, and economic development.

Chakrabarti leads the City's urban design effort for the redevelopment of Lower Manhattan in the wake of 9/11. Other major initiatives he is currently directing include Hudson Yards, a forty year plan for the redevelopment of the far West side of Manhattan representing 360 acres of new commercial, residential and open space development; the redevelopment of the High Line, a 1.5 mile abandoned elevated railway, as a new linear park; and a river to river master plan for Harlem's 125th Street corridor including a major new presence for Columbia University.

Prior to joining the Department of City Planning, Chakrabarti had been an Associate Partner for the New York Office of Skidmore, Owings, & Merrill, LLP, where since 1996 he managed numerous architecture and urban design projects worldwide including the new headquarters for the New York Stock Exchange.

Chakrabarti holds a Master's degree in Architecture from the University of California at Berkeley, a Masters degree in City Planning from the Massachusetts Institute of Technology, and dual Bachelor's degrees in Art History and Engineering from Cornell University. He is also a Registered Architect in the State of New York.

Chakrabarti is a David Rockefeller Fellow, a Crain's "40 under 40," is involved in numerous civic organizations, and frequently publishes, lectures, and serves on design juries. He lives in Manhattan with his wife Maria Alataris, who is also an architect, and their son Evan.

John Lee Compton

Co-Chair Chelsea Preservation and Planning Committee, Manhattan Community Board No. 4

John Lee Compton is Co-Chair of the Chelsea Preservation & Planning Committee of Manhattan Community Board No. 4, President of the Council of Chelsea Block Associations and a member of the Executive Committee of the Chelsea Waterside Park Association. He has lived in Chelsea since 1987. He also is a co-founder and the CEO of BioAgriCultural Enterprises, LLC, a member of the Executive Committee of the NYS Biodiversity Research Institute, and a former member of the Board of Directors of the NY Biotechnology Association.

Lynne Cook

Curator, Dia Art Foundation

Lynne Cooke is the Curator at Dia Center for the Arts, New York (1990 to present), and a writer and lecturer on contemporary art. B.A., Melbourne University; M.A., Courtauld Institute of Art; Ph.D., London University. Lecturer, History of Art Department, University College, London University (1979-89); visiting lecturer, Visual Arts Department, Syracuse University (1987) and Graduate Sculpture School, Yale University (1990, 1992, 1998), School of the Arts, Columbia University. Co-curator, Aperto, Venice Biennale (1986); co-curator, Carnegie International (1991). Artistic director, Biennale of Sydney (1996). In addition to ongoing exhibitions at Dia Center for the Arts, she has curated exhibitions at the Arnolfini Gallery, Bristol; Whitechapel Art Gallery and Hayward Gallery, London; Third Eye Center, Glasgow; Institute of Contemporary Art, Boston; The American Center, Paris; The Israel Museum, Jerusalem; Neues Museum Weserburg, Bremen; Dia Center for the Arts, New York; Arkipelag, Stockholm; Galerie für Zeitgenössische Kunst, Leipzig; Kölnischer Kunstverein, Cologne and elsewhere. She has written widely about contemporary art in exhibition catalogues including Ann Hamilton (Dia Center for the Arts, New York, 1995), Louise Bourgeois (Reina Sofia, Madrid, 1999), Gary Hill (Centre Georges Pompidou, Paris, 1993), Rebecca Horn (Kestner Gesellschaft, Hannover, 1997), Richard Serra (Dia Center for the Arts, New York, 1997), Andreas Gursky (Kunsthalle Düsseldorf, Düsseldorf, 1998), Douglas Gordon (Kunstverein Hannover, Hannover 1998), Louise Bourgeois (Reina Sophia, Madrid), and Roni Horn (Phaidon, London, 2000). She writes regularly in Burlington Magazine, Parkett and other art journals. Currently co-curating Forward in Brussels. Most recent exhibitions at Dia: Jo Baer, the Minimalist Years 1960-1975, Rosemarie Trockel, Spleen.

Steven Holl

Architect

Steven Holl founded Steven Holl Architects in New York in 1976. SHA is a design-oriented office, with a current staff of 25. The firm has been recognized internationally with numerous awards, publications and exhibitions for quality and excellence in design. Currently, our competition-winning design for the 165,000 sf Expansion of the Nelson Atkins Museum of Art in Kansas City, has begun construction to be completed in 2004. At the Massachusetts Institute of Technology, our 195,000 sf Undergraduate Dormitories completed construction in September 2002. The Whitney Waterworks Park and Water Treatment Facility in Hamden, Connecticut began construction in Spring 2002. Other current projects include a new marina development in Beirut, Lebanon, and a new building for the Department of Art and Art History at the University of Iowa. Steven Holl is a tenured faculty member at Columbia University where he has taught since 1981. Other professional affiliations include NCARB, American Institute of Architects, American

Association of Museums, Honorary Whitney Circle, Whitney Museum of American Art, and the International Honorary Committee, Viipuri Library, Alvar Aalto Foundation. In July 2001 Time Magazine named Steven Holl as America's Best Architect, for "buildings that satisfy the spirit as well as the eye." Most recently Steven Holl was honored by the Smithsonian Institution with the 2002 Cooper Hewitt National Design Award in Architecture.

Murray Moss

Owner, Moss

Murray Moss began his career as a professional actor in the United States and Great Britain after his studies at Columbia University and at New York University, School of Arts. In 1978, in collaboration with Dutch designer Ronaldus Shamask, Moss launched the fashion label Moss Shamask, Ltd., which became known for its architectonic, structural designs long before such thinking in clothing came into vogue. Moss Shamask rapidly expanded to include broad manufacturing of women's and men's fashions, international distribution and licensing. In 1991, the company's trademarks and trade names were sold. With the opening of the Moss shop in 1994, in SoHo, Murray Moss was able to infuse basic principles of his previous careers into all aspects of the store — to dramatic effect. Both a sense of theatre and a sensibility reminiscent of experimental fashion characterize the shop, which presents a highly edited selection of current products created by designers (often discovered by Moss) from around the world. Like an editor or a curator, Moss changes the presentation of products almost daily, keeping the store fresh and current with new ideas. Moss is more influential and successful than most museums for ideas and inspiration. "You go to learn something, not just buy something," Donald Albrecht, senior curator of design at Cooper-Hewitt, National Design Museum said in a recent article. "Murray brings the museum to the store." Moss currently sits on the Boards of Trustees of the Cooper-Hewitt, National Design Museum, Smithsonian Institution, and the Design Industries Foundation Fighting AIDS (DIFFA). He is also a frequent guest lecturer at world-renowned art academies and universities. In May 2000, Moss was awarded the House Beautiful "Giant's of Design" Award., and was recently awarded the 2002 Chrysler Design Award and the 2002 Russel Wright Award. Moss currently resides in New York City with his business and life partner, Franklin Getchell.

Marilyn Jordan Taylor

Chairman, Skidmore Owings and Merrill

Marilyn Jordan Taylor, FAIA, is an architect and urban designer whose projects focus on bringing design excellence to the public realm. She currently leads SOM's efforts in metropolitan transportation design including the new International Air Terminal at JFK Airport, the expanded Continental gateway at Newark Airport, and the redevelopment of Penn Station at the Farley Building. A noted urban designer, she is also involved in plans for Governor's Island, Columbia University, Lower Manhattan, reclaiming the East River site of Con Ed's Waterside plant, downtown sites in Washington, DC, and the Westside Yards. Ms. Taylor spent her first years with the firm in the Washington, DC office where she participated in projects including Hilton Head Island, the Great Mall, and the Northeast Corridor Improvement Project, a \$2.5 billion Federal initiative to improve passenger rail service and the stations and station areas between Washington, DC and Boston. She then moved to New York to lead the Urban Design and Planning practice, where she has been involved in projects such as Riverside South, Tribeca Bridge, Route 9A, Transitional Housing for the Homeless, Columbia University East Campus, Chase Metrotech, and north-end residential strategies in Battery Park City. Her projects beyond New York City range from Providence Capital Center in Rhode Island, Celebration New Town in Florida, and the New Jersey Center for the Performing Arts, to Canary Wharf in London and EuroDisney in France. She also led the team that produced the award-winning Transit-Friendly Land Use Planning, a manual for citizens and municipal officials throughout New Jersey. Since 1985, Ms. Taylor has brought the skills of urban design and architecture to a number of airport and transportation projects, culminating in the establishment of "SOM Airports", a planning and design practice addressing passenger-serving facilities at major transportation centers. Ms. Taylor is very active in civic activities in New York, and serves on the boards of CREW (Commercial Real Estate Women) and the Institute for Urban Design. She is currently serving as Chairman of the New York Building Congress. She is Past President of the New York Chapter of the American Institute of Architects, and has also chaired the AIA's national Regional and Urban Design Committee. In 1995 she was selected as a David Rockefeller Fellow of the New York City Partnership, spending a year studying the city's public policy issues and strategies. In 1998 she was honored as the CREW Woman of the Year, and she has been twice named to the Crain's List of Most Influential Women. She frequently lectures and serves on juries. Ms. Taylor was educated at Radcliffe College, the Massachusetts Institute of Technology, and the University of California at Berkeley. She is married to Brainerd O. Taylor, an urban designer and transportation planner, and has two children. Ms. Taylor holds the position of SOM Chairman, a two-year term, which began on October 1, 2001. Ms. Taylor is the first woman to head the firm. In addition to her leadership on many of SOM's most urban and complex projects, as Chairman, Ms. Taylor will assume responsibility for SOM's strategic vision and direction.

Signe Nielsen

Landscape Architect and Urban Designer

Signe Nielsen brings extensive experience to the field of landscape architecture. She has designed and supervised the construction of over \$185 million worth of projects including private estates, waterfront parks, large campuses, urban transportation improvements, and corporate facilities in the United States and abroad. A Fellow of the American Society of Landscape Architects, Ms. Nielsen's design work has received awards from the Art Commission of the City of New York, the ASLA, the NYC Landmarks Preservation Commission, and the New York State Association of the American Institute of Architects. Her work has been published in the periodicals *Progressive Architecture*, *Architectural Record*, and *Landscape Architecture* and in the books *International Landscape Design*, *Designing the New Landscape*, and *Yearbook of Landscape Architecture*, among others. Exhibits of her work have been shown in New York, Washington DC and Chicago. Born in Paris, Ms. Nielsen holds degrees in Urban Planning from Smith College; in Landscape Architecture from City College of New York; and in and in Construction Management from Pratt Institute. Prior to forming Mathews Nielsen, Ms. Nielsen worked with such distinguished design firms as Quennell Rothschild Associates, M. Paul Friedberg and Partners, and Doxiadis Associates in Athens, Greece. Ms. Nielsen, principal of her own design firm for 20 years, also directed a landscape construction and maintenance firm for 10 years. Ms. Nielsen has been a speaker and juror for events sponsored by many professional and educational organizations and served as a panelist on the New York State Council on the Arts. She is currently a Professor in both the graduate and undergraduate Schools of Architecture at Pratt Institute and has been a faculty member at the New Jersey Institute of Technology and City College School of Architecture. Ms. Nielsen is a registered landscape architect in New York, New Jersey, Rhode Island, Connecticut, and Maryland and holds a Council of Landscape Architectural Review Boards certificate.

Bernard Tschumi

Architect, Dean of the Columbia University Graduate School of Architecture, Planning, and Preservation
Bernard Tschumi is an architect and educator. First known as a theorist, he exhibited and published *The Manhattan Transcripts* (1981) and wrote *Architecture and Disjunction*, a series of theoretical essays (MIT Press, 1994). In 1983, he won the prestigious competition to design the Parc de la Villette, a 125-acre, \$300-million public park containing dramatic buildings, walkways, bridges, and gardens at the northeast edge of Paris. Tschumi established his Paris office in 1983, followed by the New York office in 1988. Today, projects that are completed or under construction include Le Fresnoy National Studio for Contemporary Arts in Tourecoing, France (1997); Columbia University's Lerner Hall Student Center (1999); Marne La Vallée School of Architecture, Paris (1999); the Interface Flon, a bus, train, and subway station and pedestrian bridge in Lausanne, Switzerland (2001); a 8,000-person/70,000-square-foot Concert Hall and Exhibition Complex in Rouen, France (2001); and the 100,000 square-foot Florida International University School of Architecture in Miami, Florida. He was one of the three international finalists selected by The Museum of Modern Art in New York in 1997 to design its new expansion. He is currently designing the Museum for African Art in New York, the New Acropolis Museum in Athens, the Museum of Contemporary Art in Sao Paolo, which were all winning entries to international competitions, as well as building in Cincinnati and Geneva, Switzerland.

A permanent US resident who holds both French and Swiss nationalities, Bernard Tschumi came to the United States in 1976. Tschumi studied in Paris and at the Federal Institute of Technology (ETH) in Zurich, Switzerland, from which he received his degree in 1969. He taught at the Architectural Association in London (1970-79), the Institute for Architecture and Urban Studies in New York (1976), Princeton University (1976 and 1980) and the Cooper Union (1981-3). He has been Dean of the Graduate School of Architecture, Planning and Preservation at Columbia University in New York from 1988 to 2003.

Tschumi is a member of the Collège International de Philosophie in France and the recipient of many distinguished honors, including the Légion d'Honneur, and the Ordre des Arts et Lettres. He was awarded France's Grand Prix National d'Architecture in 1996, as well as awards from the American Institute of Architects and the National Endowment for the Arts.

Robert Hammond Director, Friends of the High Line

Reed Kroloff Competition Advisor

Reed Kroloff is an independent architectural consultant and commentator based in Washington, DC. He previously served as Editor-in-Chief of *Architecture* magazine. Under his direction, *Architecture* garnered more awards for editorial and design excellence than any magazine of its type, and quickly became the leading design publication in the nation. Prior to joining *Architecture* in 1995, Mr. Kroloff taught at Arizona State University (ASU), where he remains a tenured Associate Professor in the School of Architecture. At ASU, he received the first-ever Award for Academic

Excellence from the Arizona chapter of the American Institute of Architects. Mr. Kroloff serves on numerous boards and advisory councils, ranging from the Dean's Council at the University of Tennessee to the Register of Peer Professionals of the United States General Services Administration. Mr. Kroloff counts among his clients the U.S. Army Corps of Engineers, the University of Connecticut, the Fashion Institute of Technology, and Vivendi Universal. He writes and lectures widely, and is a regular visiting critic at architecture schools and professional organizations across the country. Reed Kroloff holds degrees from the University of Texas at Austin and Yale University, and has practiced architecture in Texas and Arizona.

Jury Process

Jurors will assess the submissions and determine winners. Jurors will base their judgment on their own expertise, the work submitted by the competitors, the information contained in the competition document, and any questions and answers that arise during the judging process. Each juror will examine every submission.

The firms, partners, and professional associates of the jurors are enjoined from participating in the competition. If a juror is found to be knowingly involved in any material way with a submission, the juror will be replaced at the discretion of the Professional Advisor.

Jurors who cannot attend each meeting of the jury may be replaced by an alternate selected by the Professional Advisor and the sponsor. The Professional Advisor will observe jury meetings to ensure impartial enforcement of the competition's regulations and intentions. Representatives of the sponsor may also attend jury meetings as observers. If the jury deadlocks, the Professional Advisor will cast the tie-breaking vote.

Selection Criteria

Selection criteria will include:

- * Originality of the proposal's design vision
- * Responsiveness of the proposal to the competition's objectives
- * Responsiveness of the proposal to the site and its context
- * Quality and clarity of presentation materials
- * Responsiveness of the proposal to these instructions

Awards

The jury will award three cash prizes and ten honorable mentions. The top prize is \$5,000, followed by a \$2,500 prize and a \$1,000 prize.

In addition, a prize will awarded (prize-type to be determined) to the most compelling solution to the challenge of universal access to the structure's elevated rail platform.

Also, the Lady Bird Johnson Wildflower Center is sponsoring a \$1,500 "New York Heritage Award" prize for the best design incorporating the New York area's native plants and wildflowers.

Honorable Mention citations will not include a cash prize. This is an ideas competition. Friends of the High Line has no authority or intention to award contracts for design services as a result of this competition. Winners should consider their award strictly as recognition of excellent work in this competition.

A large selection of the competition entries, including all of the award winners, will be exhibited at Grand Central Terminal's Vanderbilt Hall, July 10-26. A publication and website will accompany the exhibition (see "Exhibition and Publication," below). Everyone involved with this competition must comply with the conditions and procedures laid out in these instructions. Failure to do so will lead to immediate elimination from the process.

Eligibility

The competition is open to anyone not specifically excluded. Exclusions: The firms, partners, and professional associates of the jurors; and employees of Friends of the High Line are enjoined from participating in the competition. If it is determined that a competitor is in any material way related to a juror or to Friends of the High Line, that competitor's project will be disqualified.

Anonymity

The sponsors of this competition will protect the integrity of its process vigorously. Competitors must not communicate with the jury about the competition in any way until a public announcement of the winners is made. Any competitor or juror found in active violation of this rule will be disqualified immediately by the Professional Advisor, whose decision is final.

Competitors will be required to register their intention to enter, and this registration must be received not later than April 25, 2003. Late registrations will be accepted between April 26, 2003 and May 16, 2003, requiring a supplementary fee (see "Fees," above.) Registration may be accomplished via the competition website or by postal mail. At the time of registration, each competitor will be assigned a unique identification number and provided with confirmation of registration.

All entries must be submitted without any marks, logos, insignia, or writing on the display surfaces that identify their authorship. Failure to comply with this rule will lead to immediate disqualification. Competitors must affix an opaque envelope to the rear of each competition board. Both the envelope and the board must be labeled only with the registration identification number. Sealed inside this envelope should be a copy of the registration confirmation and entry forms. Before judging, these envelopes will be removed, and the front of the board labeled with the identification number. Only at the end of the judging will the names of the competitors be revealed to the jury.

Return of Entries

All competition materials become the property of the competition sponsor and will not be returned.

Ownership and Copyright

All drawings, photographs, photocopies, and other physical materials submitted to the competition become the property of Friends of the High Line, and may be retained for archival purposes and possible exhibition and publication (see "Exhibition and Publication"). Each Competitor will retain full copyright of all their materials unless otherwise assigned (see "Exhibition and Publication," below).

Exhibition and Publication

Friends of the High Line will exhibit a selection of competition entries-including all award-winners-in a high-profile Manhattan location in Summer 2003. Further, Friends of the High Line intends to publish the results of the competition in a publication and on a website in Summer 2003. In any exhibition, publication, or website, Friends of the High Line will make every effort to properly credit the appropriate competitors. Since FHL retains ownership of all competition materials (see "Ownership and Copyright"), they reserve the right to utilize them in any publication or promotional endeavor in perpetuity, and without compensation to the entrants.

Disqualification

No partner, associate, or employee of any jury member may participate in the competition, nor may any jury member compete in association with, advise, or assist a competitor in any way. No employee of Friends of the High Line may participate in this competition.

Each registered individual/team may make only one submission per registration. If an individual or team wishes to enter an additional submission, (s)he or they must register an additional time. Student entrants registered in studios may make only one submission. If a student entrant wishes to make an additional submission, (s)he must register a second time as an individual.

The Professional Advisor may invalidate any entries that: arrive after the deadline, or are incomplete in any significant fashion; or contain any visual or written material on the display surfaces of the entry that in any way identifies the author to the jury.

Entrants who fail to observe the provisions in these rules will be declared ineligible and the jury shall be so informed by the Professional Advisor. The sponsor's decision in respect to any such disqualification shall be final and binding on all parties.

Communications & Professional Advisor

The Professional Advisor for this competition is responsible for the preparation of this packet, the administration of the competition, and the development and enforcement of its rules and procedures. Any and all communication relative to the competition must be directed to him in writing by letter or email. For addresses, see "Welcome," above. Any competitor who attempts to contact sponsors or the jurors may be disqualified from the competition.

Disputes

The jury, by a majority vote, has the sole authority and responsibility to recommend winners at the end of the competition. Any disputes will be resolved by the Professional Advisor in consultation with Friends of the High Line. Prospective entrants to "Designing the High Line" may register online or offline.

Online Registration - CLOSED

When registering online, prospective entrants will proceed through a series of panels, entering required information as directed. The process will end at a panel containing a registration confirmation and registration number. This panel must be printed out and later submitted with competition entry (see "Submission Requirements," above). Online registration requires entrants to pay their registration fee by credit card (Mastercard, Visa, American Express, Discover) using the secure PayPal system. Questions about online registration should be directed to 212-631-9188 or info@thehighline.org.

Offline Registration - CLOSED

To register offline, prospective entrants must print out registration form (click button below to view and print form), fill it out, and mail it or fax it to Friends of the High Line as indicated on the form. When mailing, payment may be made by credit card, personal check, cashier's check, or money order. When faxing, payment must be made by credit card. Friends of the High Line will mail back a registration confirmation and registration number, which must later be submitted with competition entry (see "Submission Requirements," above.)

APPENDIX B: HIGH LINE COMMUNITY INPUT FORUM

from www.thehighline.org/competition

HIGH LINE COMMUNITY INPUT FORUM

A Summary

On Tuesday, October 28, 2003, over 400 New Yorkers from the greater High Line community gathered at the Metropolitan Pavilion, on West 19th Street, in Manhattan, to discuss design goals for the conversion of the High Line elevated rail structure to public open space. To start, participants reviewed entries from the Designing the High Line competition and were updated on the High Line project. They then divided into groups of 10 for discussion. Each group reported its conclusions back to assembled Forum. Groups also recorded notes of their discussions. These were later collected and reviewed by Friends of the High Line (FHL). Below, we provide a summary of principal issues and themes that emerged from the dialogue. In addition, we've quoted comments from the discussion notes that each table recorded. These give a clear, candid voice to Forum participants and communicate the sensitivity and inventiveness of community members participating in the process. The summary and quoted comments will inform the development of design master plan at every stage. Forum participants and public at large will be invited back on a regular basis to engage in the design process as it moves forward.

Principal Issues and Themes

The design of the High Line should represent something entirely new. Virtually every group was clear that the High Line is a unique structure deserving a unique design and identity. Opinion was essentially unanimous that this unique, "otherworldly", and/or "edgy" identity should be maintained.

The existing natural landscape and should be "preserved" in some form. While groups offered different suggestions as to how this goal should be achieved, there was strong support for the incorporation of the existing plants or "wildscape" that spontaneously took root on the High Line over the last two decades.

If "fast" uses are to be accommodated on the High Line, they must not be permitted to unduly interfere with the ability to enjoy "slow" uses. Many groups expressed a strong belief that part or all of the High Line should be reserved for uses that were described as "slow", "pastoral", or "quiet". A majority expressed a wish to forbid "fast" uses such as biking or roller-blading. The minority that wanted to accommodate these "fast" uses acknowledged that the balance between these uses would constitute a design challenge.

There should be a balance of commercial and non-commercial uses. Most groups felt strongly that the top of the High Line should be free of overt commercialism, though this opinion was not universal. Some groups differentiated between billboards, which were viewed almost universally as negative features, and active commercial uses such as restaurants, shops, and cafes, which were seen by some as potentially offering vitality to the Line. Finally, many groups drew a distinction between commercial activities on top of the High Line (less desirable) as opposed to underneath the High Line (more desirable).

The design of the High Line should express a strong connection to the Line's industrial and rail history. Nearly every group expressed their desire for the design to celebrate the High Line's distinctive history as a railroad, an industrial icon, and a unique piece of engineering. At the same time, many expressed that they did not want historic references to become "Disney-esque".

The High Line can be a place to "escape" the city, or it can be a place where unique programming and activities act as an "attraction" - or it can be a balanced mix of both. Groups presented a diverse range of opinions regarding what the ultimate "draw" for the High Line should be. Some saw the High Line as an opportunity for arts, cultural, and retail activity that would attract people interested in those activities. Others saw the High Line as the draw on its own - a unique opportunity to remove oneself from the bustle of the city. The desirability of making the High Line an

"escape" was voiced more often, but making it an "attraction" was also discussed in positive terms.

The design for the High Line must be dynamic, allowing for change over time. Groups were consistent in expressing a desire for a design that allowed flexibility and change. Seasonal change was viewed positively-having different activities and/or landscape qualities featured in different seasons. Change as one moved along the length of the Line was viewed favorably. Change in art installations or other programming was viewed positively. In addition, long-term change-the overall physical design evolving over the course of many years-was viewed positively.

Access points to and from the High Line raised key opinions and/or questions:

- The access points should be design elements and attractions in and of themselves.
- Access points should relate to the surrounding neighborhood context but not necessarily mirror or imitate it.
- The number and placement of access points is an important question for further study-both from a design perspective and from a community-impact perspective. Maximizing access was generally viewed favorably, but a minority voiced concern about the possibility of "too much" access-that it would increase traffic in the surrounding community.
- Access via adjacent buildings should be encouraged and may provide an important opportunity for the creation of unique spaces and programs.

There must be an active relationship between the High Line and the surrounding community. Nearly every group recognized the dynamic connection between the High Line and its surrounding neighborhoods. The potential positive effect of the "High Line changing the community", by creating open space, enhancing neighborhood identity, offering refuge, and spurring economic activity was commented upon positively, as was the potential for the community to "change the High Line"- by affecting design choices, access decisions, and programming. In general, an active, evolving relationship between High Line and the surrounding community, with opportunity for each to affect the other, was perceived as an important way for the High Line to have a lasting and positive role within the community and city at large. The design of the High Line should include a variety of features unified by a singular design identity. The discussion brought forward an incredibly broad array of design ideas for the High Line. Both "simplicity" and "variety" were spoken of in positive terms. While there was not a clear consensus or majority view, there was a strong sense that the High Line should embrace a variety of design concepts unified by some bigger "design idea". The operation of public open space on the High Line presents a number of practical concerns that are of interest to the community. Many of the groups noted that issues such as security, hours of operations, garbage, restrooms, and other "day-to-day" concerns would be at least as important as the overall design.

Quoted Comments

- "The High Line should sustain or maintain its inherent qualities, specifically its edginess and mystique."
- "The idea of a community garden which both establishes ownership and esthetic diversity..."
- "The natural growth should be preserved as much as possible."
- "Roses, peach trees, blackberries, orchards!"
- "An island within an island..."
- "I'd like to see the rails still used instead of torn up."
- "Don't over-improve it."
- "Mystique of being apart from the city, above the city, yet still in the city..."
- "A place for meditation, a tranquility park, a dependably quiet place."
- "Environmentally renewable solar power, wind power for lighting, an oasis for the whole country."
- "Like a charm bracelet on Manhattan."
- "Protect the High Line from noise."
- "A classroom-a lesson for public use."
- "It does not have to be one design or one designer."
- "Preserve the advantages of its height. Preserve the views."
- "It can become a destination. It should have a draw for residents to come and enjoy."
- "There should be a historic trace of what the High Line was."
- "A disco train or nightclub/bar running along the tracks."
- "No bikes or rollerblades. They have the West Side Highway. It should be for walkers."
- "Experience it through height and speed."
- "Leave it wild and untamed."
- "It is important to have a constant stream of people around for safety and maintenance."

- "Connect the High Line to a greater transportation greenway."
- "Incorporate the history of New York, the ecology of Manhattan."
- "Have continuity, but also well-designed points."
- "We would like to encourage the connection from the High Line to commercial buildings."
- "How do you control other development in a way that respects the High Line as public space?"
- "Graffiti is okay."
- "It should enhance the enjoyment of getting from here to there."
- "No blandest common denominator."
- "Farm? Dome? Maze?"
- "There should be a sense of connection to the street, a High Line sense of continuity."
- "An area of serenity that incorporates water."
- "Social events tied to the seasons: High Line arts festival to attract tourists, jazz or music festivals."
- "Connect it to the Hudson River Park."
- "No twenty-block flea market."
- "Cell notion: dividing it into private gardens."
- "Every 200 feet a new swatch, a new change in the program... like a railroad shows..."
- "There is a common fear of perpetrators if there are too many access points."
- "Keep Disney out of it. No 42nd Street, no 5th Avenue."
- "Bicycle path underneath the High Line (there might not be enough room on top)."
- "Make it visually and intellectually engaging and emotionally engaging to get people to want to go there."
- "Would the thrill wear off? The High Line should be kinetic and active, something changeable which evolves."
- "The biggest problem is maintaining a rich balance-tension between the dualities of the sacred and the profane."
- "A democratic park, not elitist."
- "Accidental but wild nature, the intersection of man-made and natural."
- "Support the diversity of park styles within the High Line."
- "Slow, not fast..."
- "Escape from the city, away from the pressure of the street."
- "Lighting like the Empire State Building."
- "A pedestrian street that is fully-integrated into the neighborhood - a 3-D street that has a mystique and an other-worldly-ness."
- "A place that is both a destination and a connector, that is green, has no advertisements, is calm, meditative and contemplative and is FOR New Yorkers."
- "Lots of light makes it safe. A lighting source with very little power should be used."
- "How does the High Line relate to the arts community?"
- "Lighting that doesn't look like a @!#\$*&!! suburban parking lot."
- "Meandering..."
- "Like the chapels of a cathedral, small spaces can offer distinct experiences without removing continuity or sacrificing uninterrupted passage. Contemplative but always a part of daily life."
- "Why would you go back? Because it would offer a unique experience not available in other parks. You are above the city and walking between buildings... no other park offers this experience."
- "The uses and functions should be allowed to form organically."
- "Keep the design simple so that multiple uses and be integrated into the High Line over time (less is more)."
- "We would like it if it was not called a 'park' - just 'The High Line'."
- "The High Line and the neighborhood will mutually change each other."
- "Hanging out over the stretch of the High Line, each little space has a different feel."
- "Some transportation should be on the High Line, small-scale electric carts, low-speed personal transport."
- "Not manicured. Keep partial state of decay, to look real."
- "It should be part of the fabric of everyday life."
- "The design should grow and build on market forces."
- "The High Line should be something that is visited, a destination."
- "People should experience the linear aspect, there should be different experiences as you travel."
- "It should have a museum aspect."
- "Architecturally articulate. The dynamic duality of destination versus journey."
- "Bring businesses-cafes, shops, etc.-both below and above. Being below you've already entered the High Line...there is no clear definition of where it ends. Shops and stores are dual-level and need to provide access up and down."

- "Flexible, adaptable space which connects to surrounding buildings and activities through nodes."
- "Like PS1, invite young architects and artists to design installations seasonally, have public art displays."
- "Rough and soft at the same time, wilder. The way you move through it changes the perception. Certain parts are more intimate. It already has a lot of variety going on it."
- "It should be like an urban hike... there is no need of other entertainment."
- "We need a design that respects the wildness."
- "It should be an escape from the 'city'."
- "Use the openings/entrances to buildings to expand the sense of space on a long, narrow strip."
- "Entrances and access points that are unique, reflective of the neighborhoods, and public art pieces in and of themselves."
- "Make it vital and viable: commerce plus art plus integration of the communities."
- "Enjoy active as well as passive recreational space."
- "Playgrounds and places for children are important."
- "The design should be new, innovative, unique, unlike other park designs in the city and the world."
- "Slowness as a foil to Hudson River Park speed."
- "No singular experience across its length."
- "Use it as a public forum."
- "There should be two types of connections. Public access via stairways and access from private property."
- "An elevated pedestrian avenue..."
- "Driving the FDR is exciting because you are almost driving through buildings. It would be the same with walking the High Line."
- "It should be a place to eat, sit, and have a drink."
- "Escape to a wild ribbon of green with seamless access points that are places unto themselves."
- "Avoid the pull to make the space too many things for too many audiences."
- "Preserve/create a unique, removed wild escape from urban chaos, a national park in the city."
- "Preserve the High Line as an industrial icon."
- "A multi-purpose environment that uses the frequent access points to the High Line from the surrounding community."
- "Make a natural fence from plants and water."
- "Preserve the sense of solitude."
- "Respect the past, leave some of the derelict archaeological ruins."
- "Walking and sitting, period."
- "Nodes. Local interests, diverse public use, variety of art/architecture designs, well-paced points of access."
- "Community-based, organic, and heterogeneous planning."

